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CALIFORNIA ARTS & ARCHITECTURE

Vol. 21 + 22 1937



Mountain Sheep

From a Block Print by Glen Stirling

JANUARY, 1937

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Editorial

STRIKES

SINCE the gold strike in '49, California seems to have been beset by strikes of one kind or another, but the first is the only one that has done us much good. Through striking, labor has pulled itself up to a place of comparative dignity. Collective bargaining has been a help to both employers and labor and neither side of the present controversy would care to return to the old system of securing the service of labor by the catch-as-catch-can method.

When plumbers, carpenters, and button-hole makers conclude that their working conditions and pay are intolerable it is only fair that they should register their protest by striking or any other fair means. Such strikes are local and involve the persons directly interested more than they do a larger group or those in no way affected by the interests of either side.

But when labor becomes so organized and automatic that it can call a strike that may threaten the food and even the lives of a million people or possibly the entire nation in order to attain their ends it is time to call a halt. When such a condition obtains it is not a question whether labor or capital is right. There is only one right, and that is the right of 120,000,000 citizens of the United States.

When conditions such as those that are developing arise it is the duty of government or some other agency to step in and see that the supply of food, fuel, and medicines necessary for the existence of a million or more people shall not be cut off or curtailed while a few thousand laborers fight out their differences with their employers.

This is no brief for or against labor or capital. The question of whether one side or the other is right is beside the point. But it is a brief for the people themselves whose rights have been footballed around the national lot until there is hardly a breath of air left in them and hardly a crumb of anything else, and it should be stopped. How to do it we do not presume to say. But that is the problem. Let the fight go on if it must, but see to it that the supply of necessities for the people is not threatened.

FISH STORIES

"PACKED in like sardines" may become a forgotten proverb of yesterday unless a conservation measure, initiated by the Fish & Game Development Association, is favorably considered at the January session of the California legislature.

The proposed law is designed to re-establish the state's control of the sardine fishery and would prohibit operation in state waters of fishing boats which deliver fish outside the state.

At the present time, eight floating reduction ships are operating off the California coast, anchored outside the three-mile limit, in order to escape state regulation and tonnage tax. The planned legislation will prohibit the operation in state waters of fishing boats which deliver fish beyond the state. Thus if the floating reduction plants want fish delivered to them for reduction purposes, they will have to submit to state regulation and control.

The measure is based on what is regarded as the inalienable right of the state to regulate and control the "take" of its own natural resources. Without that management, depletion of this valuable fishery is inevitable. Not all "fish stories" are acceptable.

A BENEFACTOR

THE President and Board of Directors of the San Francisco Art Association announced the opening of the Anne Bremer Memorial Library, another institution founded by the generous Albert M. Bender. This is the most complete reference library for students and artists in the West. Reference material is available on the history, philosophy, and esthetics of art, chemistry of painting and technique in all phases of art expression.

There are eleven lunettes in fresco above the

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
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CONTENTS

JANUARY, 1937

Cover—Mountain Sheep, a Block Print by Glen Stirling.	
Editorial	2
The Calendar—Announcements, Music, Theater, Drama	3-5
Financial Comment	3
Art Calendar	3
"Befuddled Art"	7
California Poet's Corner—To Keep Our Scorn Immortal	7
Brief Biographies	7
Backstage Hollywood	8
The Passing of the Road Show	9
Antiques	11
A Sketching Trip	12
At Books and Windmills	13
Running Fire	15
Interior Decoration that Offers Change of Mood and Costume	16
Stage Set, Museum, Junk Shop or Home	17
The Home of Mr. and Mrs. John Boles, Phyllis C. Kaiser, Decorator	18-19
Residence of Mr. and Mrs. H. H. Patterson, H. Roy Kelley, Architect	20-21
Residence of Mr. and Mrs. J. G. Leone, Kemper Nomland, Architect	22-23
A Problem Between Architecture and Industry	26-27
... But I Haven't a Morris Chair	28-29
The Functions of Landscape Architects	30-31
The Amateur Botanist	32
Residence of Mr. and Mrs. Chalmers O. Stout, Leo Bachman, Architect	34
Residence of Mr. and Mrs. Melvin Deibele, Leo Bachman, Architect	35
New Products and Practices	37
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

cases of the room. They were commissioned by Mr. Bender and executed by Victor Arnautoff, Ralph Stackpole, Ray Boynton, William Hesethal, Gordon Langdon, and Frederick Olmsted.

San Francisco can thank its lucky stars that such benefactors continue to develop her artistic resources. She can also pat herself on the back in gratitude for such men as Tim Pfeuffer, President, and the Board of Directors of the San Francisco Art Association.

THE UNDER DOG

WHAT is the under dog? Is he the dog that is under the dog that is under the dog, or is he just that ephemeral person, out of luck, or weak, or a drunk, that we call the "under dog" because we are too busy or lazy to think up a better cognomen?

If you want our opinion as to who is the under dog it is that he is neither the laborer nor the bum. He is the under-paid, under-appreciated, misunderstood, struggling architect, engineer, draftsman, or doctor who has spent years on study and training, whose remuneration is generally a pittance, unchiseled only when it is so small the debtor cannot see it.

The architects are getting organized, but slowly, very slowly. At that, there is little or no effort made to convince the public that "the laborer is worthy of his hire" applies to the architect as well as to the riveter. But as for the draftsman, little or nothing is being done.

Isn't it about time that the public be awakened to the fact that the services of a good architect will save twice his fee in safer construction and reduction in costs?

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to **CALIFORNIA ARTS & ARCHITECTURE**, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CURRENT TOPICS form the basis of all talks included on the lecture course given at the Community Playhouse, Pasadena, on Monday afternoons at 4:15. The current speakers and dates are:

Jan. 11, Captain Albert W. Stevens, "Adventures in the Stratosphere."

Jan. 18, Edward Corsi, "America and the Foreign Born."

Jan. 25, George E. Vincent, "The Pain of Thinking."

Feb. 1, Hans Helfrit, "Skyscrapers in Arabian Deserts."

Feb. 8, Negley Farson.

Feb. 15, John T. Flynn, "What's the Matter With Us Now?"

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, offers a series of illustrated lectures by well known travellers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. On January 12 Martin and Osa Johnson present "Wild-est Borneo" to the Pasadena audience, and on January 14 to Los Angeles.

ADVENTURE SERIES, comprising illustrated lectures, is sponsored by Peter Conley at the Opera House, San Francisco, and includes Martin and Osa Johnson, January 21, and Rear Admiral Richard E. Byrd, February 3.

THE MODERN FORUM, Herman Lissauer, director, favors no political or economic philosophy but presents speakers of independent mind. The series is offered at the Philharmonic Auditorium, Los Angeles, and the speaker of the month is Baroness Ishimoto, author of "Facing Two Ways," January 25.

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, presents topics of general interest, discussed by well informed citizens and visitors.

THE GREENWOOD SEASONS have become a vital part of the winter seasons in California. Current events are interestingly interpreted by Aline Barrett Greenwood. She gives, test to an outline of a new play, and reviews a book clearly and concisely. Miss Greenwood's dates are Hotel St. Francis, San Francisco, January 11; Shakespeare Clubhouse, Pasadena, January 20. Miss Greenwood also speaks at Los Angeles, the third Thursday of the month, and at Long Beach, the third Tuesday.

AT THE HUNTINGTON, Pasadena, two series of reviews are offered; Mrs. Jack Velly presents an analysis of current topics, interprets new books and drama. Her dates are January 12, February 9, March 9, and April 13. Mrs. Edna Rubin continues her series of lectures at the hotel under the caption, "Events of the Hour," and is heard, January 14, February 11, March 11, and April 8, at 10:45 a.m.

LA FIESTA DE LAS ARTISTAS, an outgrowth of the art ball held last year by the Junior Chamber of Commerce of Pasadena, is held January 30 at the Vista Del Arroyo Hotel. The function is colored by the series of lectures, "The Days of the Dons," with a queen and her court reigning during an evening of pageantry and gaiety.

THE ANNUAL NAVY BALL, sponsored by the Navy Ball committee, is planned for January 16 at the Hotel Belmont, Los Angeles. These balls have been held each year since 1931 and provide an occasion for the renewal of friendships between the officers of the Fleet and the civilians of Los Angeles, Pasadena, Beverly Hills, Santa Monica and Long Beach.

MARGARET HARRISON, journalist and world traveller, uses the title "There's Always Tomorrow" for the series of lectures she is giving at the Hotel Huntington, Pasadena. Interviews, world trends, personal experiences, and general comments form the center of these interesting programs. The dates are January 11 and 25, February 8 and 22, and March 8 and 22.

COLLECTING ANTIQUES. These talks are given every two weeks, on Mondays at 1:30, by Alice R. Rollins, at 1617 North McCadden Place, Hollywood. The current date is January 18.



In the spirit of early California yet with a distinctly modern touch is this group from J. W. Robinson Company in Los Angeles. The framed prints are in tones of brown, rose beige and light sand beige. The coverings of the chairs repeat these colors and on the table with a revolving top, the lamp picks up the brown and natural tones with its shade of rough beige fabric bound with brown cord.

FINANCIAL COMMENT

By CARLETON A. CURTIS

AT THIS time of the year one reviews the market performance of the preceding twelve months to obtain a perspective for the coming period.

We find a substantial increase in the price of securities, as the total value of those listed on the New York Stock Exchange has increased from forty-seven to sixty billion, but these same securities are selling at a lower ratio of price to earnings, and still lower ratio of price to dividends than at the beginning of the year. In other words, the earnings and dividends that were anticipated have fully materialized.

When we look ahead for 1937 we find that the demand for the products of industry still seems insistent, and that sales volume should show substantial increases; the most difficult factor to evaluate is the future ratio of net to gross volume. Increased production costs are definitely ahead, for labor is certainly going to be higher in the coming year, and the commodity markets, both future and spot, have made remarkable advances in the past six months. That the commodity prices should hold seems evident for the world supply of almost all of them is at the lowest level for several years.

So, with industry facing higher costs in these important fields, it will be more difficult to maintain the same spread between the production cost and the selling price, because too sharp an increase in the latter always slows up consumption. Thus we come back to this all important ratio of price to earnings, which is the real measure of value. Barring a major catastrophe, the securities market should continue upward in the coming year but in a more selective and less accelerated rate than 1936.

The two most significant backgrounds for stability in the market are a large supply of money seeking investment, as shown by the year's increase in time and demand deposits of Member Banks of one and one-half billion dollars; and the unhealed of situation where security prices have increased in value by thirteen billion dollars while the borrowings against the securities have increased only fifty million dollars.

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GRIFFITH OBSERVATORY, Los Angeles, announces the hours have been changed and the Observatory is open to visitors from 11 a.m. to 11 p.m. On Sundays and major holidays the hours are from 2 to 11 p.m. The planetarium program on week days is at 3 and at 8:30 p.m. On Sundays and major holidays three programs are given, at 2:30, 3:30, and 8:30 p.m.

LESTER HORTON DANCE GROUP appears at the Community Playhouse, Pasadena, Sunday evening, January 17, in the Playhouse Association programs.

SENIOR PLAYERS of the School of the Theater, Pasadena, present "Black Swans" by DeWitt Bodeen, directed by Ralph Urry, January 18-23. Evenings, 8:30. Matinee, Saturday, 2:30.

CHARITY LEAGUE of Santa Monica gives the annual dinner dance, February 6, at the Riviera Country Club for the benefit of the hospitalization of underprivileged children and the Day Nursery.

JOINE ALDERMAN'S Salon Group presents "Aladdin and His Wonderful Lamp," January 31, as the first attraction at the new KFWB Radio Theater on Sunset Boulevard, Los Angeles. The series is under the direction of Mr. Stanley Lupino, who played the title role in London. This is given as a benefit for the Philharmonic Orchestra.

WINTER SPORTS CARNIVAL is held at Big Pines, January 23-24. Miss Frances Gilmore, member of the Assistance League Auxiliary, bears the title, "Southern California Winter Sports Queen" of this, the eleventh annual winter sports carnival sponsored by the Los Angeles Junior Chamber of Commerce.

CLUBS SPONSORING winter sports are: Placer Valley Ski Club, activities at Sisson, Pacific and Kyburz hills, skiing and tobogganing. Snow play area for children near Pacific and Kyburz hills. Ouse Club, to skiing and tobogganing is added ice skating rink illuminated at night. Tahoe Ski Club, grounds near Tahoe City, ice skating on Truckee River, depending on weather. A new skating rink is opened at Truckee, circular, 150 feet in diameter, floored with concrete.

GOLDEN GATE KENNEL CLUB holds a dog show in all three halls of the Civic Auditorium, San Francisco, January 23-24. Any dog may enter, whether it is registered or not. Pedigrees are not essential but the dogs must show evidence of type and breed. The breeds will be judged by four New York experts.

OPEN TOURNAMENT at Los Angeles, the twelfth annual, is scheduled for January 8-11 at Griffith Park. A new set of valuable trophies and amateur prizes has been created for the \$8000 event.

OUTBOARD ASSOCIATION of Southern California announces an extensive program for both inboard and outboard racing craft for 1937. The current event on the list for the speed boat pilots is the Desert Sweepstakes, conducted January 23-24 on the north shore of Salton Sea. Dates have yet to be established for the annual fifty-mile Pacific Coast Marathon; and the fifth annual Gold Trophy Regatta, both at Long Beach. A. L. Cline is the Commodore.

THE LOS ANGELES TURF CLUB continues the Santa Anita Park racing season until March 6. Races are announced rain or shine but there is no racing on Sunday. The Santa Anita Handicap is run on February 27, and the Santa Anita Derby on February 22.

HARNESS RACING is a favorite sport at Palm Springs, entertaining residents and visitors alike to amuse Eastern guests a series of scheduled races for February 6-7 at the Field Club.

HORSE SHOW AND RODEO, sponsored by the Chamber of Commerce, is held January 9 at San Jacinto.

THE FINALS of the Will Rogers Memorial Polo Tournament are announced for Sunday, January 10, at the polo fields of the Uplifters.

PRINT MAKERS INTERNATIONAL EXHIBITION, sponsored by the Print Makers Society of California, is held in March at the Los Angeles Museum. Open to all artists in all media except monotype. No fee; jury awards. Last day for entry cards and arrival of exhibits, February 7. For information address, Elmer B. Davis, Sec'y, Room 12, 48 So. Marengo Ave., Pasadena, California.



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The 1937 GOLDEN STATE LIMITED to Chicago will be an even finer train than heretofore. It will carry, in addition to the Pullman observation car, a new type, full-length deluxe lounge car, featuring deep rugs, heavily upholstered sofas and chairs, radio, refreshment nook, and phone connections at station stops. It will carry Standard Pullmans exclusively, and operate on the same fast, convenient schedule. All cars are completely air-conditioned, of course, and still *no extra fare*.

Among various other improvements in our service east is the shortening of the SUNSET LIMITED's time to New Orleans by nearly a full hour. The SUNSET will leave Los Angeles at 10 a. m. daily, instead of 9:10 a. m.

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Tamara Toumanova is a lovely exponent of the superior art of the toe dance, and is seen with the Ballet Russe of Monte Carlo at Pasadena, Los Angeles, and San Francisco this month.

BULLOCK'S, LOS ANGELES, announces: Saturdays, Jan. 23 and 30, at 10:30 a. m. Dr. Bruce Gordon Kingsley presenting symphonic interpretations of orchestral music of the Los Angeles Philharmonic orchestra, 10th floor, Hill Street; Wednesday, Jan. 20, at 10:30 a. m. Alice Grannis Botsford presents another series of drama reviews of theater and stage, 10th floor, Hill Street; Saturdays, Jan. 16, 23 and 30, at 1:00, 2:00 and 3:00 o'clock, the Olvera Puppeteers, a delightful program for children, 5th floor, Broadway Bldg.; "The California Caravan" programs are given at 2:30 p. m. on Tuesdays, Thursdays and Fridays, in the following sequence: "Death Valley," "National Parks of Canada," "Switzerland, the Engadine, Its Culture, Flowers and Villages," "Caravans of the Sky," "Western Villas from Desert Dunes to Alpine Meadows," "Chats on Deserts of Central Asia," "Why Mexico for the Motorists," "Natural History of Palm Springs Desert Area," "Wild Life in Winter," "Our Priceless Heritage," "The Arabs and Their Deserts," "Death Valley Scotty's Castle," "Bryce, Zion, Grand Canyon, Grand Teton, Yellowstone and Mesa Verde Country," and "Australia in Color."

THE PARILLA, the annual artists' ball, is scheduled for February 5, at the Civic Auditorium, San Francisco. This year the motif is "Barbaric Oceania," including islands of the Pacific, seldom visited but often visualized. These islands of the South Pacific, not of Asia or America, will be depicted in pageant costume and scenic effect. The Oceanic legend of Maui, the recapturer of fire, is to be presented as a reason for the fore gathering of all islanders. The Art Association group, led by Zygmund Satevich, will represent the Solomon Islands. All bay artist groups are deep in preparation for the gay event and research in costume effects, dances, and decorations consume the hours. The function is in an excellent cause, as all proceeds go to the support of the San Francisco Art Association and the Museum of Art.

MUSIC

NOACK STRING QUARTET, Sylvain Noack founder, gives a series of three Friday evening subscription concerts at the Women's Athletic Club, Los Angeles, January 8, February 12, and March 12. **CIVIC ORCHESTRA** of Pasadena, under the direction of Richard Lert, opened the winter season in December and continues the usual monthly schedule, with concerts, January 16, February 27, March 27, April 24, and May 22, at the Civic Auditorium.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, and sponsored by the California Symphony Association, provides twenty weeks of symphonic music in twelve pairs of concerts and ten Saturday events at the Philharmonic Auditorium, Los Angeles. Two special events are offered at the Shrine Auditorium in March. The soloists for the season include Rose Bampton, contralto, January 7-8; Guiomar Novaes, pianist, January 21-22; Erica Morini, violinist, February 4-5; and Nathan Milstein, violinist, February 18-19. The orchestra is also heard at Pasadena, Claremont, San Diego, Santa Barbara, and Westwood.

CLAREMONT COLLEGES arrange an artist course program each season for the students, and their friends. The Los Angeles Philharmonic Orchestra, conducted by Otto Klemperer, provides the January concert. Sergei Rachmaninoff, pianist and composer, and Nathan Milstein, Russian violinist, are the February artists.

WOMEN'S COMMITTEE of the Philharmonic Orchestra, Mrs. Cecil Frankel, chairman, holds a series of Philharmonic salons this season. Hostesses are members of the committee, and the group meets, January 5, at the home of Mrs. Harvey S. Mudd; January 19 with Mrs. Gordon C. Hair, February 2, at the home of Mrs. William Howard Daum, and February 16 at the Beverly Hills home of Mrs. Harry Tipton Steck.

THE ARTIST SERIES presented by Peter Conley at the Opera House, San Francisco, includes notable vocalists, pianists, and two ballets. Nelson Eddy is heard, January 13; Rachmaninoff plays February 5-7; Marian Anderson, Negro contralto, sings February 24.

SAN FRANCISCO ART COMMISSION presents the Ballet Russe at the Memorial Opera House on Thursday and Friday evenings, January 28-29, Saturday afternoon and evening, January 30, and Sunday afternoon, January 31. The Commission sponsors three Municipal Symphony Concerts during the season, February 26, March 23, and April 10. **COLEMAN CHAMBER CONCERTS**, organized by Alice Coleman Batchelder, prove the value of chamber concerts to a community through the universal interest. The concerts are presented Sunday evenings, at 8:15 at the Community Playhouse, Pasadena, one each month. The third concert is given, January 10, and the artists are the Budapest String Quartet. The Abas String Quartet, under the direction of Nathan Abas, Dutch violinist, will be heard, February 7.

THE WOMEN'S SYMPHONY ORCHESTRA, under the direction of the new conductor, announces the first concert of this season is given in January. Elsa Duquette is the new manager.

THE MACDOWELL COLONY LEAGUE of Southern California is fostering a radio festival of Macdowell's music, opening January 23 and to continue to January 30. All funds accruing from the sale of the music of this first American composer are used to continue the colony in New Hampshire, which provides great opportunities for creative artists.

YOUNG PEOPLE'S SYMPHONY CONCERT series, sponsored by the Pasadena Junior League, is given at the Pasadena Civic Auditorium, and includes Los Angeles Philharmonic Orchestra, Otto Klemperer, directing, January 15; Vienna Boy's Choir, February 5; Junior College Symphony Orchestra, March 12; Pasadena Civic Orchestra, April 23.

THE ELMER WILSON ARTIST SERIES brings to Pasadena the best artists of the concert world. Sergei Rachmaninoff, pianist, plays February 1, and Richard Crooks King, sings, February 11. All concerts are given at the Civic Auditorium.

CHAMBER MUSIC SOCIETY of Los Angeles, Mrs. Cecil Frankel, president, hold their concerts at the Biltmore Hotel, generally in the ballroom, giving one and sometimes two concerts a month.

FEDERAL MUSIC PROJECT of Los Angeles is sponsoring a series of string ensemble programs in the project's home auditorium, 635 South Manhattan Place. The current date is January 14.

PRO MUSICA of Los Angeles, Mrs. Philip Zobelean, president, has several unusual concerts planned for the late winter season.

BEAUX ARTS CONCERT SERIES, presents concerts and special attractions at the Polytechnic Auditorium, Long Beach, under the management of I. D. Morgan. Ross Bampton, contralto, is heard, January 19; Nathan Milstein, young violinist, plays February 26. The San Carlo Opera Company presents "Hansel and Gretel" at a matinee, and "Cavalleria Rusticana" and "I Pagliacci" the evening of February 11.

ITALO MESCHI, baritone and guitarist, gives a recital of rare songs, Sunday evening, January 10, at the Scottish Rite Auditorium, San Francisco.

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SAN FRANCISCO STRING QUARTET gives the third concert of the series, January 27, at the Veterans Auditorium.

PETRIE ARTISTS SERIES presents the Los Angeles Civic Chorus, under the direction of J. Arthur Lewis, as the final program of the series at Trinity Auditorium, Friday evening, January 8.

THE WHITTIER COLLEGE Community Civic Orchestra gives the first concert of the winter season, Sunday afternoon, January 17, at the Whittier Woman's Clubhouse auditorium, under the direction of Miss Ruth Haroldson. The Women's Glee Club appears with the orchestra, singing Pergolesi's "Stabat Mater."

EBELL CLUB JUNIORS present "Florodora" at the Whittier-Ebell theater, Los Angeles, January 18 and 20. Proceeds will apply toward the senior welfare projects. Mrs. Karl Barton Rodi is president of the Juniors, and Miss Gladys M. Wentzel, general chairman of the production.

MUSIC FESTIVAL at Pasadena in the spring features a full stage performance of the opera, "Orpheus and Eurydice" by Gluck. This is promised as a real community enterprise, with the Civic Orchestra, under the direction of Dr. Richard Lett, and the Festival Chorus. Dr. Lett's first musical association with Pasadena was as music director of the Pasadena Music Festival Association, when he trained the Festival Chorus, which presented the concert performance of "Fidelio" last May.

COMMUNITY OPERA ASSOCIATION of Riverside, under the direction of Mirella Craft, presents grand opera in English, using local singers in the cast. "Daughter of the Regiment" is announced for February 4. Barton Bachman, of the music department of the University of Redlands, directs the orchestra, made up of musicians of the community.

MERLE ARMITAGE presents Moriz Rosenthal, January 11, and Erica Morini, February 9, at the Philharmonic Auditorium, Los Angeles.

REDLANDS continues the winter series of free concerts at the High School Auditorium, Tuesday evenings. This is the thirteenth year of these community programs.

THE BEHYMER CONCERT COURSE offers unsurpassed entertainment in January, at the Philharmonic Auditorium, Los Angeles. January 5, Nelson Eddy popular American baritone, sings; and January 15 the Ballet Russe opens an engagement, continuing through January 23. Matinees as well as evening performances on January 16, January 20, and January 23.

FOR THE ARCHITECT

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These dancers of the Ballet Russe seem to exemplify Zhitn, or life, a Russian designation for an abundance of spirit. They will entertain at Pasadena, Los Angeles and San Francisco during January.

WINTER SERIES of four concerts is announced by the Lobero Theater, Santa Barbara. The dates and artists are: January 15, Oscar Colcaire, tenor, and Maurice Zam, concert pianist; February 12, Leonard Pennario, concert pianist, and Wynne Davis, lyric-dramatic soprano; March 12, Ish-Ti-Opi, baritone, Ho-Ta-Ma-We, mezzo-soprano, Margarite Bitter, pianist; April 9, Mme. Sugi Machin, soprano, Russell Horton, tenor, and Edith Knox, concert pianist.

SILVER JUBILEE SEASON of the San Francisco Symphony Orchestra lists ten pair of Friday afternoon and Saturday night (repeat) concerts, under the direction of Pierre Monteux. The season opens with the pair of January 8-9 and closes April 23-24. Monteux will conduct all concerts with Willem Van den Burg as assistant conductor.

GUNNAR JOHANSEN, pianist-composer, gives a pair of recitals, January 6-7, at Steinway Hall, San Francisco. He has spent the fall at his ranch near Point Arena, completing a new composition, "Theme, Variations and Fugue".

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, has selected four outstanding plays for the late winter season, offering entertainment to suit all moods and tastes. Two plays are given each month, running for two weeks, approximately, opening on Tuesday, with no performance on Sunday or Monday. Matinees are given on Saturday only.

To Jan. 9, "The Chalk Circle", delightful comedy-drama of old China.
Jan. 12-23, "Money", a new play by Aurania Rouverol.

Jan. 26-Feb. 6, "We Dress for Dinner" by Aben Kandel.
Feb. 9-20, "Murder in the Cathedral" by T. S. Eliot.

Feb. 23-March 6, "Emma" by Jane Austen, dramatization by DeWitt Bodeen.

March 20, "Lost Horizons" by John Heyden. (Not the Hilton novel.)
The Laboratory Theater, a branch of the Playhouse, organized for the benefit of the playwright, functions in the Recital Hall, January 11-16, "Beach House" by Robert Chapin, directed by the author. Evenings, 8:30, Matinee, Saturday, 2:30.

AT PADUA HILLS THEATER, near Claremont, the Mexican Players revive one of their most popular productions, "It Rained in Ixtlan del Rio" opening with a matinee, January 6. Juan Matute is associate director of this group and plays the role of the bandit in this play. The regular schedule followed at Padua is both afternoon and evening performances on Wednesday and Saturday, evening performances only on Thursday and Friday. Mrs. Bess Garner is the organizer and supervising director of the Mexican Players.

GATEWAY PLAYERS, 4212 Sunset Boulevard, Los Angeles, continue "The York Success" by Mildred Katherine Smith, through January 30. Francis Hickson is the director and assumes the role of a Broadway theatrical manager in this production.

PALO ALTO COMMUNITY PLAYERS, Palo Alto, follow a year-round schedule and provide six major productions from January to June. The first play of the 1937 series is "Blind Alley", followed by "And So to Bed" in February. Plays for production in the Workshop include "Charles's Aunt" for January, with several under consideration for the rest of the season, "The Concert", "The Copperhead", "The Music Master", "Cradle Song", and "Ladies of the Jury".

CIVIC THEATER of Portland, Oregon, under the direction of Gordon Davis, announces the production schedule from October through May, includes "Casting Zero", "Winterset", "Cradle Song", "Kind Lady", "Judgment Day", "Twentieth Century", "The Weavers", and "The Petrified Forest".

BEACHWOOD PLAYHOUSE, Los Angeles, opens "Curtain" a play by Raymond Lee, January 4. The story is woven around a Little Theater and the attempt of an actress mother to cast her son in the mold of an actor.

LITTLE THEATER of Beverly Hills for Professionals, under the direction of Golda Madden Craig, plans to open the winter season with Keith Winter's "The Shining Hour", featuring Claire Windsor, the first week in January.

THE WAYFARERS, 1749 Clay Street, San Francisco, have advanced another step, having produced an original play by the director, Jack Thomas, titled "The Bishop's Wife".

BILTMORE THEATER, Los Angeles, presents "Boy Meets Girl" by Bella and Samuel Spewack, opening January 10. Matinees Wednesday and Saturday.

EL CAPITAN, Hollywood Boulevard, is showing "Tomorrow We Live" by Michael Sheridan, featuring Genevieve Tobin.

STAGE ATTRACTIONS of note are promised for 1937 at Los Angeles and San Francisco theaters. Announcements include the appearance of Alfred Lunt and Lynn Fontanne, Jane Cowl, Katharine Cornell, Alla Nazimova, Leslie Howard, Walter Hampden, Fannie Brice, Eugene Leonovitch, and the probable return to the stage of Edward Everett Horton.

THE BALLET RUSSE is seen at the Philharmonic Auditorium, Los Angeles, January 15-23, with matinees Wednesday and Saturday. The Ballet is seen for one night only, January 14, at the Civic Auditorium, Pasadena.

THE DEVELOPMENT OF THE MOTION PICTURE through significant examples and outstanding masterpieces from Lumiere's first pictures to the perfection of sound in 1930, will be given in eight weekly programs of American, German and French films at the San Francisco Museum of Art beginning January 11. Admission is by subscription only, for the three series separately or for all eight programs. Programs are given twice and the audience is limited to 250.



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A panel of opus sectile designed by Marian Simpson for the Alameda Court House. The sculpture is one of the numerous art projects being carried on in northern California under the Federal Art program.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, sculpture and prints by members.

CORONADO

AINSLIE GALLERIES, Hotel Del Coronado: Selected paintings from the New York and western galleries.

CLAREMONT

REMBRANDT HALL, POMONA COLLEGE: January 3 to 17, Eli Harvey's animal sculpture.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by California artists.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longre Ave.: To January 9, Henry Hesse Landscapes. PRINT ROOMS, 1748 N. Sycamore Ave.: An unexcelled collection of old and modern prints.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Through January, exhibition by members of the Laguna Beach Art Association.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Paintings by Ralph Hammaras, Duncan Gleason, Emil Kosa, George M. Olsen and Ralph Holmes, members of the Painters and Sculptors Club. Two models for statues of Robert Paine, sculptor.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Paintings by the Women Painters of the West; sculpture by Pierre Gagnier; paintings by Orpha Klutner.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: January 4 to 29, Fourth Annual Exhibit of California Water Colors, includes the work of fifty artists from the north and south.

LOS ANGELES MUSEUM, Exposition Park: Annual exhibition of Pasadena Society of Artists; tapestries designed by Lorentz Kleiser; international collection of photographs under the auspices of Camera Pictorialists of Los Angeles.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: To January 29, National Academy of painters in California featuring work by Hugo Ballin, Colin Campbell Cooper, Paul Dougherty, Will Foster, Arthur Hill Gilbert, Armin Carl Hansen, Frank Tenney Johnson, Dewitt Parrish, Douglass Parrish, William Ritschel, Carl Rungius, W. Elmer Schofield, Maurice Sterne, William Wendt, under the auspices of the Los Angeles Art Association and the National Academy of Design. Open daily Monday to Friday, 12:00 to 4:30 and 7:30 to 9:00 p.m.

PUTZEL GALLERY: To January 16, Paintings by John Ferren, who was born and reared in Los Angeles but now lives in Paris.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Casa de Adobe in the immediate neighborhood exemplifies life in an old California ranch house, identified by authentic furnishings throughout. Open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Annual exhibition of the Women Painters of the West.

STENDAHL GALLERIES, 3004 Wilshire Blvd.: January 4 to 16, Abstracts by Katherine Clements and Fern Lovell. California Surrealists and Post-Surrealists continued.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To January 15, Cyril Aldritt flower paintings.

ZEITLIN'S BOOK SHOP, 614 W. Sixth St.: To January 15, Decorative maps by Jean Swiggett.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To Jan. 13, exhibition of Chapin Oriental collection in which Lamait paintings predominate. Ranging from the 17th century to the 19th century, these "temple banners" include many unusual specimens. The balance of the collection is mostly Chinese, including paintings, landscape rolls, pottery, bronzes and rare books. Opening Jan. 17, exhibition of paintings by Remisoff and Rauschnabel.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To January 28, sculpture and drawings by Jacques Schrier, guest of honor, 1936 Annual Exhibition of Sculpture. Open daily 1 to 5.

PALM SPRINGS

DESERT INN GALLERIES: Prints by Glen Stirling.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: To January 29, an exhibition of paintings and drawings from the Oils Art Institute. Gallery open daily from 1:00 to 6:00 except Saturdays; open Wednesday from 7:00 to 9:00.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. E. Molino Ave.: Japanese prints, old, authentic, very fine collection.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Exhibit by California Art Club. Three new paintings by Hovsep Pushman. Paintings by Jessie Armit Botke, very decorative.

SOUTH PASADENA WOMEN'S CLUB, Fremont Avenue, Through January water colors by Ruth Anne Youngblood Loxley.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the print room throughout January, etchings and dry-points by American artists from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Fine permanent collection augmented by new graphic arts acquisitions.

SAN FRANCISCO

AMBERG HIRTH GALLERY, 165 Post Street: Modern Handicraft by California craftworkers.

THE ART CENTER, 720 Montgomery Street: January 4 to 16, Frank Bergman water colors. Works by members, noon to 5 p.m., daily.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Paintings by Maynard Dixon and Francis Tschunter.

COURVOISIER, 480 Post Street: Permanent collection on view, including several portrait heads by Renoir, landscapes by Monet, as well as the work of Pissarro, Sisley, and Andre 144 Geary Street (pent house) Carolin Martin oils, American water colors.

CHILDREN'S GALLERY, 465 Post St.: Public School children's work.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Period rooms. Federal Art Project exhibit. Early Japanese figure prints. Foreign Invitational Salon of Photography.

EAST WEST GALLERY OF ARTS & CRAFTS, 609 Sutter St.: Water colors and etchings of the northern Pacific Coast mountains, Redwood forests and shoreline by Alfred Schroff of the University of Oregon.

GUMP GALLERIES, 250 Post St.: Paintings of floral subjects by various painters. Associated American Artists prints.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout January, oils, water colors and drawings by Homer C. Ellerton. Saturday art discussions for children. Organ recitals every Saturday and Sunday at 3:00 p.m.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To Jan. 14, annual exhibition of the California Society of Etchers; throughout January, drawings, studies for sculpture by Maude Phelps Hutchins and paintings by Dewey Albino. Opening Jan. 12, paintings and prints by Paul Klee.

SHELL BUILDING ART GALLERY, 100 Bush St.: Carl Seigel and students, photographs.

WOMEN'S CITY CLUB, Berkeley: Water colors by Doris Miller Johnson.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: To January 16, pen and ink compositions, reproductions depicting Indian ore by H. Remlow Harris. January 17 to 30, Desert paintings by Karl Albert.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: 18th Century portraits, Filibust and Italian primitives, also several new installations of interest. William Blake's water color drawing "Illustrating Milton's 'Paradise Lost'" continued. The galleries are open each week day except Monday, 1:15 to 4:30, and every Sunday. Reservation for cards of admission may be made by telephone, Blanchard 72324, Wakefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings and sculptures by artists of Santa Barbara city and county. The exhibitions are changed every six weeks. Hours 9 to 5, except Sundays. Saturdays 9 to 12.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: Tenth annual state-wide exhibition, February 7 to 21, \$240 in four prizes this year. All work must be received by January 31.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Californiana. Open daily except Mondays from 1:30 to 5, Sundays, 10 to 5.

MISCELLANY

UNDER the Federal Art program Mrs. Simpson designed the mosaic decoration at the main entrance to the historic Alameda County court house in Oakland. The work is not truly a mosaic but follows the technique of inlaid marble, known as Opus Sectile in Roman times. Twenty colored marbles will provide a duplication of the original color scheme which had been planned as a fresco.

STATE WIDE Junior College Art Exhibition is planned for March at the Mills College Art Gallery. Paintings, drawings and prints will be shown, with a limit of ten examples from each school. In addition each school is asked to submit two examples of craft or sculpture. Prizes will be awarded to winners in the various fields. Mills College desires that the schools will cooperate and make this a representative showing of the finest work being done throughout the state.

THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York City: Exhibition of Fantastic Art, Dada and Surrealism opens December 9, having been postponed one week. The exhibition remains on view, with the exception of Christmas Day and New Year's Day, until Sunday evening, January 17. The Show will then tour the country.

GLEN STIRLING whose Mountain Sheep adorn the front cover of this issue is exhibiting this month right across the face of the State Capitol Building, D. C. at the Water Color Club, Wichita Kansas at the Art Museum and at Palm Springs in the Desert Inn galleries.

THE FIRST Associated Amateur Art Club was founded in Chicago fifteen years ago and there are now fifteen affiliated clubs in the larger cities of the United States. The purposes of the Associated Clubs are to encourage the study and practice of painting and kindred arts among business and professional men, to assist in the formation of such clubs, and to bring together these clubs into contact by means of exhibitions, distribution of helpful information and advice, and in various ways to assist the members.

ARTISTS throughout the country are being urged to join in a campaign to demand royalties from all sales of reproductions of their work. Primarily institutions buying or owning the works of contemporary artists are asked "to acknowledge that the right to reproduce a work of art is lodged with the artist alone and is not attached to mere physical possession of a painting." It is as works of art for use in the home. Newspaper and magazine prints are not objectionable for any reason, but they foster the growth of public interest in art.

ARTHUR F. MATTHEWS, one of the oldest and best of California's mural painters, visited Los Angeles the latter part of December. He was in California for a week, he taught with Emil Carlsen. He has murals in the Oakland Library, the State Capitol, University of California Library, Stanford Library, and the Masonic Temple, San Francisco.

LORENZ KLEISER exhibited twenty-two tapestries of his design and woven by him and his weavers of the Edgewater Looms at the Long Beach Art Center, December 15, thus marking his permanent removal from Connecticut to southern California. Mr. Kleiser has lived in the Palos Verdes, where he designs and carries out tapestries in any historical style, from Gothic to contemporary.

MERRELL GAGE, sculptor, and a native of Kansas, is recognized as an artist in his own state. His statue of the figure of Lincoln is in the Capitol grounds at Topeka, and his last commission, a heroic Pioneer Mother, with son, baby, dog and gun, is now being cast in bronze and will ultimately be seen at Topeka. Merrell Gage did the three reliefs, so much admired, on the long Beach Beach Hotel, and three in the South Pasadena High School auditorium. All showing his use and understanding of the possibilities of concrete as a sculptural medium.

AMONG the notable sculptors in California is Eli Harvey, who lives with Mrs. Harvey, made his home at Alhambra, adjoining the studio home of the Frank Tenney Johnsons, friends of long standing in New York. Mr. Harvey recently opened his studio to the members of the Art and Travel Section of the Shakespeare Club of Pasadena, who have seen and admired examples of his work at the Los Angeles Museum, abroad, in private collections and at the Hotel Huntington. Mr. Harvey is especially well known for his portrait sculpture of animals. He has made portraits in bronze of famous race horses, of "Adonis," a beautiful greyhound, and a lifelike bronze reproduction of "Dinah," the pet gorilla at the Bronx Park Zoo. Every lover of animals must delight in his many small bronzes.

AMERICAN ARTISTS GROUP, INC., sponsors the current travelling exhibitions, showing more than 100 works of art from the United States. The members of this group furnish evidence of the extent to which the American artist has become an American trained, and one artist, Mabel Dwight, offers an inspiring example to women past and young, as she did not take up art seriously until her first lithograph when she was fifty-one. Miss Dwight was born in Ohio but spent her girlhood in San Francisco. Under the patronage of the Hopkins School of Art. She gave up all thought of a career for marriage until 1927, and since then she has worked with enthusiasm and determination and is represented with works in the permanent collections of many Eastern Museums, including the Metropolitan Museum of Art and the Whitney Museum of American Art, New York.

RAYMOND G. BARGER, a graduate of the College of Fine Arts at Carnegie Institute of Technology and of Yale University, has been awarded a special sculpture fellowship by the American Academy in Rome for 1937. Barger studied in Europe last year and under a special sculpture fellowship, a Yale award. He has recently finished a commission for three Madonnas from Lady Barclay de Linton. This year, along with his studies he is working on a large bust of Abraham Lincoln for the Republic of San Marino.

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"Trees and the Sea" by Aaron Kilpatrick.

BRIEF BIOGRAPHIES

Robin Lampson

ONE of the newly-risen suns in the bright firmament of western poetry, and author of "Laughter Out Of The Ground", brought out last spring by Scribners, and already in its third edition.

"Laughter Out Of The Ground", a novel in cadence, is a highly dramatic story of the days when gold was discovered in California. Metrically it harks back to such old Anglo-Saxon poems as "Beowulf", being done in what Mr. Lampson calls "free hexameters". Among other American poets employing cadence are Robinson Jeffers, Walt Whitman, Carl Sandburg.

Mr. Lampson is also author of a book of *terzarima* sonnets, brought out by Wilder Bentley, at the Archetype Press, Berkeley. The *terzarima* is a beautiful and extremely difficult sonnet form.

"To Keep Our Scorn Immortal" is here reproduced through the courtesy and permission of Mr. Lampson. It is one of six sonnets written to his wife, Margaret Fraser Lampson, who has herself done some very nice things in verse.

Frank M. Moore

AN Englishman without a trace of accent. Frank M. Moore, artist, was born in Somerset, England, of an English father, a physician, and an American mother. He was reared largely in New Zealand, educated in England and yet spent most of his business life in America. In New York he drew his friends from three circles, the busy inarts of trade, the musicians and the painters. Frank Moore knew all along that he wanted to be an artist but various commercial affairs had to be adjusted first. Gradually these shaped themselves and he found himself in Honolulu, where he possessed his first studio, known as the Cross Road Studio, and from which he went to the Museum of Hawaii as director. Now his studio is in the tower of the Hotel Huntington in Pasadena, and his paintings are on display in a gallery near the famous Bridge for which he painted the panels.

John Boles

IF, while on one of their occasional sojourns at New York City, John Boles goes down the street one bright morning and fails to return to the hotel until the next morning, Mrs. Boles never becomes somewhat quizzical, as a wife is naturally and legitimately apt to do on such an occasion. She knows he's undoubtedly just been having a quietly

riotous good time at the Metropolitan Museum of Art, where, after probably forgetting to eat both lunch and dinner, he got locked, quite by mistake, into the Early American wing, after closing time—and was thus required, not exactly unwillingly, to linger there over night.

"I never go to New York that I don't go through the Metropolitan Museum," John Boles tells us. "I want to go there often enough to photograph it entirely in my mind." The Early American wing is the section he especially prefers. "I'd like to build Early American homes," he says. And he could quickly sell them, too—not for a song but with a song.

Boston's beans aren't famous with John Boles—but Boston's antique shops are. "And when we spent summers in the Adirondacks," he recalls, "I'd devote as much time to rummaging as to lying in the sun." Last summer Mr. and Mrs. Boles and the children—Marcelite and Janet—visited in Baltimore, Washington, and Virginia. He spoke of Robert E. Lee's old home in Virginia and of a doctor's home at Baltimore, where he enjoyed discovering some old pieces with the shipping marks still upon them.

It may take years to make an antique out of a piece of furniture, but it doesn't take at all long to make a fervent antique collector out of, shall we say, a normal human being.



CALIFORNIA POET'S CORNER

TO KEEP OUR SCORN IMMORTAL

By ROBIN LAMPSON

This day, so crowned above all other days,
Becomes a challenge to the calendar,
A threat to Time and his destructive ways:

For we have taken a thing he cannot mar
With change or death, nor steal from us again.
Deathless by this one perfect hour we are:

This little hour beyond both joy and pain,
Has paid the subtle fee that bribes the Fates.
It does not matter now with what disdain

The snow of centuries blankets faded dates
Of kings and nations; nor for us how deep
And permanent the insensate Naught awaits;

Have we not this one timeless hour to keep
Our scorn of death immortal when we sleep?

"BEFUDDLED ART"

By LEO S. GOSLINER

THE most widely discussed art exhibition of last year is the display of Fantastic Art, Dada and Surrealism, currently showing at the Museum of Modern Art in New York and to be shown on the west coast later this year. It is well that this collection is receiving the momentum of notoriety which it has already gathered. This publicity has appeared not only in magazines customarily devoting space to art, but in such widely read publications as *Time*, *New Yorker* and *Life*, which happily will reach the layman as well as the artist. For one as thoroughly contemptuous of "artistic" drivel as is your critic, this statement requires an amplification going back one hundred years or so.

Just about a century ago the world saw the beginning of another renaissance. Whether it was caused by or produced intellectual giants is immaterial. The important thing is that Science changed from a laboratory toy to a reality of life. Art, forever reflecting its own era, became an art of sciences. With this new outlook great men produced great things. Cesar Franck, Monet and Manet, Renoir and Rodin, Walt Whitman and Frank Lloyd Wright all dared do things never done before. Because they were truly great the world recognized their merit, though perhaps failing to discern the reason for it. Since each newly discovered principle led to countless innovations, progress became the watchword and this false formula was set up; "To achieve immortality, do something that has never been done before and good, had or indifferent you will reap your reward." The world, deluded by this same sad credo which influenced artists, did accept and shower admiration on these false works.

Once the doors were opened, deluded "genii," frank charlatans, genial practical jokers, yes and even acknowledged maniacs poured through the gap. Then enters Dada and Surrealism—the supreme hoax. It is of little importance whether Max Ernst has his tongue in his cheek or Salvador Dali is truly sincere or merely an admirable publicist. What is significant is that the effect which they have wrought is of tremendous benefit to Art. The world which has borne so much because it dared not laugh has now received the "reductio ad absurdum" or to translate freely "the hlow which killed father."

From here on befuddled art patrons will quietly unhang their framed paper dolls which they have purchased so dearly and loved so little and substitute genuine art on their walls. They will laugh a little at the fraud and sigh remorsefully for the dollars they lost on their wildcat ventures.

So it is a happy vision to look forward to a return of sanity in which art training consists of hard work and study and not merely in the continual hitting of one's head with a hammer.

(Continued on Page 39)



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When Cecil B. De Mille goes to the movies he doesn't have to park behind some mountainous feminine millinery. Here you see Mr. De Mille even farther front than the bald-headed row—viewing a pre-preview of "The Plainsman," his newest picture, on the projection screen at his home. Gary Cooper is Wild Bill Hickok and Jean Arthur portrays "Calamity Jane."

BACKSTAGE HOLLYWOOD

SOUTHERN California people are often a trifle dismayed to discover that their dear old friends from the East make a trip West not so much to assuage a tenderly touching longing to be with them once more, as of yore—but rather to fulfill an overpowering ambition to see a movie star, at least from the back.

Tourists exert all manner of cajolery to get by the studio gates—from wheedling a truck driver into smuggling them through beneath a load of sawdust to demanding official intercession by the Governor.

In the early silent days guests on a studio set were not greatly minded. They didn't come by squadrons, and if their shoes squeaked or they were troubled with whooping cough it didn't matter. But now the microphone can pick up more infinitesimal sounds than the human ear at a keyhole, and no chances can be taken on even a pin suddenly dropping off a visitor.

Today, generally, only the higher and lower levels of society can barge onto a studio set—royalty and Hollywood columnists. Out of my adventures as one of the latter, I am glad to submit some of my notes which you may refer to your guests in partial recompense for not visiting a movie studio.

If Cecil B. De Mille couldn't contrive to put a Roman bath into "The Plainsman," at least he does have a river boat plowing through water hardly wider or deeper than a tub.

At the Paramount studio I find the "Lizzie Gill" at a dock on the Missouri river, during the days of Buffalo Bill and Wild Bill Hickok. Built to complete size, the boat is grooved on tracks laid under four feet of water. After all the excited hankie waving and final farewells, the long journey Westward Ho abruptly ends up a yard or two down the "river"—at the end of the tracks. Both the boat and the people are just spoofing that they're going away. And maybe that's more fun than really going.

Boat and dock are crowded with extras. De Mille, with the cameraman, is mounted atop a "boom"—a swinging steel crane. He speaks both out into the ozone and into a loudspeaker, through which, on a clear day, he can probably not only be heard by the mob extras but by movie stars bathing at Malibu Beach.

The set is close to the old Lasky Studio on the Paramount lot, where, about 1914, De Mille filmed "The Squaw Man."

The time now is just after lunch. "Is Mr. Cooper back?" De Mille inquires through the loudspeaker. A yes man says, "No, but he's on his way over." Soon Gary Cooper arrives, so simply and quietly that hardly anyone noticed he'd come. In a Civil War uniform, he's smoking a cigarette which he tosses aside before coming into the scene.

It must have rather irked the housewifely instincts of Heather Angel, wife of Ralph Forbes, to be settled in the midst of dust and cobwebs, as I discovered her at Paramount on a set of "Bulldog Drummond Comes Back." And what good housewife could enjoy seeing a man deliberately spreading more dust and cobwebs, like a husband tossing cigar ashes all over the rugs?

The scene is a room of an old deserted mansion where Miss Angel is a captive, awaiting the ultimate rescue—after some difficulty, to be sure—by "Bulldog" Drummond. The villain's put her into an antique chest in the attic, but she manages to emerge finally and comes up for air—whatever air the supposedly musty place contains. A statue beside the chest is covered with dust, "prop" dust—shaken out of a bag by a technician. Miss Angel fakes a sneeze. "Sneeze right at the statue," says the director, "so we'll get some dust off it." She fakes another sneeze, which is much more effective—dust flying so generously that the technician needs to "dust" the statue considerably more for the subsequent "take." I look for Miss Angel to sneeze naturally from all the dust, but she doesn't.

The cobwebs, composed of stringed rubber cement, are sprayed on the furniture and walls by a machine which spins like an egg beater. Rubber

(Continued on Page 38)



Mario Valle as Scarpio in "La Tosca" is heard during the engagements of the San Carlo Opera Company at Los Angeles and San Francisco.

THE PASSING OF THE ROAD SHOW

MANNERS, customs, conditions rarely revive intact. Things come back to be sure but always with mighty if subtle differences. Occasionally a critic, a reviewer, or an old time theater-goer laments the lack of the road show, and duly expresses his appreciation of that company of traveling actors who visited the larger towns of the United States twenty, thirty and even forty years ago. Those valiant and inspired artists suffered all manner of inconvenience, the greatest discomfort, yet were strengthened and succored by the desire to take the theater to people who otherwise would be deprived of such entertainment.

It is amazing to learn that the great actors of—not only their day but of all time—came to San Francisco and Los Angeles in the years from 1884 to 1894. The records of the old theaters in both cities, many of them now demolished, show the dates of the visits of Edwin Booth, Lawrence Barrett, Frederick Warde, Louis James, Richard Mansfield, Sarah-Bernhardt, Mme. Rhea, Emma Abbott, Fay Templeton and Lillian Russell. Gradually however the territory of such luminaries lessened until they played only in the dramatic centers of the East, resulting in the custom of keeping a popular play in New York for an entire season, or several seasons, as demanded.

To fill the interim between the visits of the great artists, stock companies were organized and very excellent ones developed on the Pacific Coast. These theaters and an occasional road show supplied the dramatic flavor to life until about 1916 when the so-called Little Theater began to be heard from. This movement has developed until there are at least two thousand groups of people banded together as "Community Players" throughout the United States. In California alone there are more than two hundred, and while the titles of the groups vary, the object is the same, to present the best plays available and according to the best traditions of the theater.

Early in 1900 the movie industry had begun to creep, and as it grew and walked it filled the theaters in all centers of the country, large and small. With this growth the names and faces of the players began to be familiar to more and more people and somebody suggested sending film favorites to the hinterland to make personal appearances. This custom is hardly a close analogy to a road show but it gives the audience of the smaller towns some personal contact with the sirens of the silver screen. The majority of the people who see pictures made from great plays are not even familiar with the names of the artists who made the roles famous on the stage before the sirocco of the cinema blighted their memories. They can have no regrets. When any number of young men and women have never seen a legitimate play in their lives, not because they cannot but because they do not make the effort, it is no wonder they are satisfied with shadows, even if the shadows do speak.

There is still one traveling company of artists, crossing from Coast to Coast again and again, providing delightful entertainment, not dramatic in the strict sense of the word but giving drama set to music. This is the San Carlo Opera Company, which under the direction of Fortune Gallo, fills approximately sixty engagements in the United States and Canada during each season. It is the sincere purpose of Fortune Gallo to give good opera to the people, and to give it at a reasonable cost to them. He claims they appreciate his effort and he will not disappoint them. Thus his road-show opera carries on.

With the introduction of sound to the films and the rapid improvement in that medium, many stage stars were lured to Hollywood and the advantages of Los Angeles as a theatrical center became more apparent. Of course all through the years various popular plays came to the Coast, but as a

(Continued on Page 39)

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ANTIQUES

By ALICE R. ROLLINS

WHENCE CAME THE BLUE-DASH CHARGERS?

THEY have been called the mystery dishes for no one has been able to say positively where or by whom they were produced. The mystery surrounding this old earthenware is a good part of the fascination it has for collectors. Added to that is the fact that less than two hundred of these treasured heirlooms are known to be in existence, and of this number a dozen or more are in museums.

The name "Blue-Dash" has been given to these pottery plates for the reason that the decoration on many of them consists of dashes of blue round the edges. All of them, however, are not so decorated. Some are without decoration while others have merely a conventional border and there are green, yellow and purple-brown rims. The glaze on the inside of the plates is thick and white with an iridescent quality, while the backs are covered with a green or yellowish glaze. They have no maker's marks which adds to the uncertainty of their origin.

The designs in the center of the plates are crudely drawn and nearly all refer to the Stuart kings, to William and Mary, Queen Ann, and the early Georges. Flowers and fruits, noticeably a conventional design of the tulip, Jacob's Dream, the Prodigal Son and various other subjects are characteristic decorations. Some have been found referring to the Jacobite cause. The tulip charger is most familiar and those having scriptural quotations are next. The chargers vary in size from seven inches to twenty-one inches and the dates are approximately between 1680 and 1730. Several places have been suggested for their manufacture—Lambert, Staffordshire and Wrotham, but nothing definite can be said for any of them.

An early charger painted in green, yellow and blue, with Adam and Eve and the serpent is dated 1635. The plate is nineteen inches in diameter and sold in a London auction room for \$400. Another one depicted King George II in coronation robes. This brought \$150.

The plates were not used for carrying food, evidently wood and pewter served that purpose. They were hung as ornaments on the walls of their houses, especially those who favored the Stuart cause.

Chargers are attractive to collectors of the unusual as examples of very early pottery and for their quaint decorations. The political significance of a particular period in English history is another cause of interest in them.

SLIP-DECORATED POTTERY AND SGRAFFITO WARE

Dear to the heart of every American collector of early pottery is that made by the Pennsylvania Germans whose fathers came from



Sgraffito design of a mounted Continental soldier. Pennsylvania tulip ware.

the Rhineland. To them we owe the first decorated pottery in America—the slip-decorated pottery and the sgraffito ware. The name is taken from the liquid cream-colored clay or 'slip' which was applied to the base. The method differed slightly in the sgraffito pottery. On this the design was made by scratching away the slip-coat from the base instead of tracing the design in slip.

The process of slip-decorated ware is described by Professor Church as follows: "Sometimes white and red clays were marbled upon a red or brown clay base, but more frequently the white or light-colored clay was used in the form of a slip, that is, a thin, creamy mixture of clay and water, dropped or trailed from a spouted vessel upon the surface of the piece to be decorated. The slips were not always white but buff, yellow, brown and even nearly black, while the ground or body was frequently of a light color."

The early settlers coming to Pennsylvania from Germany continued the customs of the home land. They brought with them many of their own handicrafts which were carried into the new life and the new home in America. Potteries were established, no doubt at the demand of the good housewives who needed various articles of pottery for use in the home. The natural native yellow clay answered the purpose well and we find such articles as pie-plates, bacon dishes, bowls, crocks, milk containers and many other pieces of practical use for the home.

The pottery was rather coarse and the glaze crude, often having an unfinished appearance, but the colors were harmonious and the decoration showed a feeling for line and form. The heart and tulip designs are noted on the pie-plates. Others have the pomegranate conventionalized, also birds, and quite a few carried quaint inscriptions. Some of these maxims read like those of Benjamin Franklin and some have a religious sound: "Out of the earth with understanding the potter makes everything."

"To paint the flower is common but God above is able to give fragrance."

"Sing, pray, go on your way, per-

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form what thou hast to do faithfully."

And listen to the philosophy expressed in this one: "I like fine things even when they are not mine and cannot be mine. I still may enjoy them."

This Pennsylvania pottery was made from the middle of the eighteenth century to well into the nineteenth and collectors consider themselves lucky when they find a piece to add to their collections.

There is a personal appeal in the early pottery made in America for it represents the work of the pioneer. His ingenuity and craftsmanship were applied to the products at hand and were made to serve his purposes. To many of us these homely crafts have a value that exceeds mere beauty.



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"Evening Star, Crater Lake"

A SKETCHING TRIP

By FRANK M. MOORE

*Let us fray the rainbow into multicolor threads
You take the cheerful yellows and you the sultry reds
You keep the regal purples and the green and orange hues
But I will spin a web of dreams with my beloved blues . . .*

from Don Blanding's "Dream in Blue"

TO SPIN a web of dreams in blues, that was what I wanted to do, so, "Ho" for Crater Lake, the Diepot of all the Blues, as Don would say.

And what a parade of blues. To stay a week and watch the thousand azures shift and skim along the surface of the lake, under clear cobalt skies, cloud flecked skies, sunset skies and moonlit skies. . . .

Friends at every turn—the head ranger (Crater Lake is a National Park) placed the Park photographer at my disposal as guide and friend and allowed me to take the Park launch and cruise at will around the lake at high moonlight so that I could see the far famed "Phantom Ship" by moonlight. An eerie, ghost-inhabited, pinnaled islet. I was also allowed—breaking precedent—to spend all of one glorious moonlight night poking around "Wizard Island," I the sole inhabitant as no one camps there.

Yellow-green, moss-covered trees, moon-paled, great jagged rocks tumbled wildly together in fantastic heaps, spooky caves, the exquisite "Witches' Pool" (which has never known a bathing suit), the distant pale flicker of the giant slides around the rim with unmelted snow blots dotting the silver ledges, the whole bathed in brooding silence of some mysterious past. . . . all of this for Me, that one night.

From Crater Lake to Klamath Lakes, seen as luck would have it, the afternoon of a clearing storm, foreground great bunches of golden sage, shoulder high, accenting the blue of the lakes and echoing the gold of the afternoon sunbursts.

To Mt. Shasta, eternally snow-crowned and seen easily from the very rim of Crater Lake in full moonlight, 120 miles as the crow flies. . . .

To Mt. Lassen, dressed in the first white of the season, with "Reflection Lake" at its foot, all begging to be painted. The charming, though fractious "Helen Lake" 8,000 feet up, with its changing moods. A lone egret of purest white takes off ever and anon like a slow movie, alights again to resume its primping before a liquid mirror.

Across country, then, to Clear Lake, so reminiscent of old Lake Windermere of Walter Scott's romantic region in North England, on to the Redwoods with their smoky blues. . . . San Francisco and the Oakland Bridge in moonlight, arching superbly over a city of a myriad lights, repeated in tiny, sparkling zig-zags in harbor waters. And, finally, our beloved Carmel and its Point Lobos, meaning, "Point of the Wolves." You can hear them howl from the surf on stormy nights. There, a night of dissolving and resolving fog-blues which alternately shroud and reveal the silver-tipped rock sentinels whose feet are massaged by foam-suds, with an occasional sound slap from the quick-tempered surf in sudden resentment of their solid obstinacy.

Could I squeeze any more on my mental palette? No. Back to the Huntington Hotel Tower and try to get something nailed down in the quiet of that elevated lookout before memory is blurred by further experience.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

PARADOXICALLY, perhaps, "carefree" youth never writes the world's carefree verse—and I am sure I prefer that they don't. What a waste of something precious to be flippant when they, and they almost alone, can recall so breathlessly, with such downright loveliness, the sudden skip of a heart-beat, or when, to them, life quickly reaches with a kind of depth never again to be known. Poems by young people are, because of that nature, always enjoyable, where phrased from a genuine gift and a firm sincerity. I never fail to find pleasure in them, although reading them generally gives me one of those very rare moments when I am at helplessly melancholy odds with the clock.

The other evening I picked up my copy of "Wings Against the Sun," by Luella Reynolds Mead, a Claremont girl of seventeen—seventeen when the book was published a year ago, but plainly of a wiser heart than many people I know two and three times seventeen. A slender little volume of shy fancy, "Wings Against the Sun" was printed by the Saunders Studio Press of Claremont, whose work is some of the finest now being done in America by a small publishing shop, where on the shelves of type finely carved letters are more cherished than dollar signs.

I shall want to see Miss Mead's work as time goes by, when she has lived even longer than she already has in her brief space of chronological years. Her evident powers are logically certain to grow, her phrasing take even more graceful ways, and her uncommon understanding deepen even further than may be noted in "Pattern Thread"—

The weathered features stay the sweeping years,
And she is selling violets that blend
With Broadway's purple dusk, and daylight's end
That hides the streaming threads of tragic tears.

Streaked gray has crowned her wrinkled face
And in her weary smile her play of life
Is seen, but is there more to endless strife
Than fragrant violets and ravelled lace?
Her hopes were gathered close until she felt
A swift invasion she could not prevent,
And all the dreams that she had held are spent,

And in the crucible of Time they melt.
Now there is nothing left but one small sigh
To fill the void when violets must die.

* * *

The coming of the new year recalls to mind how poetry, like music, belongs possessively to no time or place. Of all literature, poetry is the last to come under the rush of change or material progress, the least touched

by mechanical invention or current modes. I was reminded of that timelessness when I read an ancient Japanese verse printed in Mark Van Doren's newly revised and expanded "Anthology of World Poetry," which covers in time from the 35th century B.C. to the 20th A.D. "and in space from China and Japan around through India, Persia, Arabia, Palestine, Egypt, Greece and Rome to Europe and America." Van Doren's Anthology is, to me, the most worth having of all the comprehensive poetry collections, because the choices are the combined desirable judgments of a scholarly mind and an unscholarly heart. The Japanese verse runs—

How can one e'er be sure
If true love will endure?
My thoughts this morning are
As tangled as my hair.

Now could you find a more immortal verse—or a more "modern" one? I can imagine the lines were written by a Japanese Dorothy Parker. Surely there must have been one, at least a "mute and inglorious one" in the very long history of the Japanese Empire. Or, not impossibly, there has been only one Dorothy Parker, excluding the unrecorded feminine humor of Cleopatra or Helen of Troy. The verses of Dorothy Parker, at any rate, are resolutely nobody's but hers—her own private insurrection, merry and sad, savage and gentle. Now at large is a collection of her rhymed mischief to date—"Not So Deep As A Well." The hopelessly unlegislable errantry of human nature is nowhere in any literature I've seen more adeptly expressed than in her polished diamond—"The Thin Edge"—

With you, my heart is quiet here,
And all my thoughts are cool as rain.
I sit and let the shifting year
Go by before my windowpane
And reach my hand to yours, my dear . . .
I wonder what it's like in Spain.

* * *

After reading Don Marquis' new collection of short stories, "Sun Dial Time," I tried to make up my mind which I fundamentally preferred—the man's prose or verse. But I concluded I couldn't make a decision—any more than I can determine which I like most about my new Christmas suit—the pants or the vest. The prose and verse of Marquis are cut from the same cloth—no custom make, no orthodox design, not what is *the* thing to wear, *the* thing to think. Anyhow, while idly trying to settle upon a preference, I turned back to "Savage Portraits" and found that my enjoyment of the one on "Gilk" is eternal. Marquis' divine disgust with the Gilk ilk rages like heavenly thunder—

Gilk is sincere. He lets no chance get by
To tell me so, and I've no doubt he is.
Deceit moulds not nor moves that osseous phiz,

Nor ever fancy lights that opaque eye:
No bone, unhelped of brain, creates a lie.
Saints fall, and stars; erratic comets whiz
Through space; but that dead rectitude of his
Will never fail till mummies chirp and fly.
Such virtue blights my nature worse than crime—

Gilk makes me long to scream and plunge in sin!

I'd sooner writhe, outcast of Hope and Time,
Brain-sick, midst nether Hell's most impious din,

Than sit and hold Gilk's hand beside the throne,

A fellow-angel to that godly bone!

I'd like to see more verse—much more—from Don Marquis. And from Christopher Morley, whose new book, "Streamlines," is almost wholly, but never holy, essays. With a Morley essay on the plate, to ask for a verse besides sounds practically gluttonous. There are some verses, a chapter of "Translations from the Chinese," in "Streamlines," but none of those can half compare with the verses Morley could indite when he really bent an elbow over them—like "Nursery Rhymes for the Tender Hearted"—

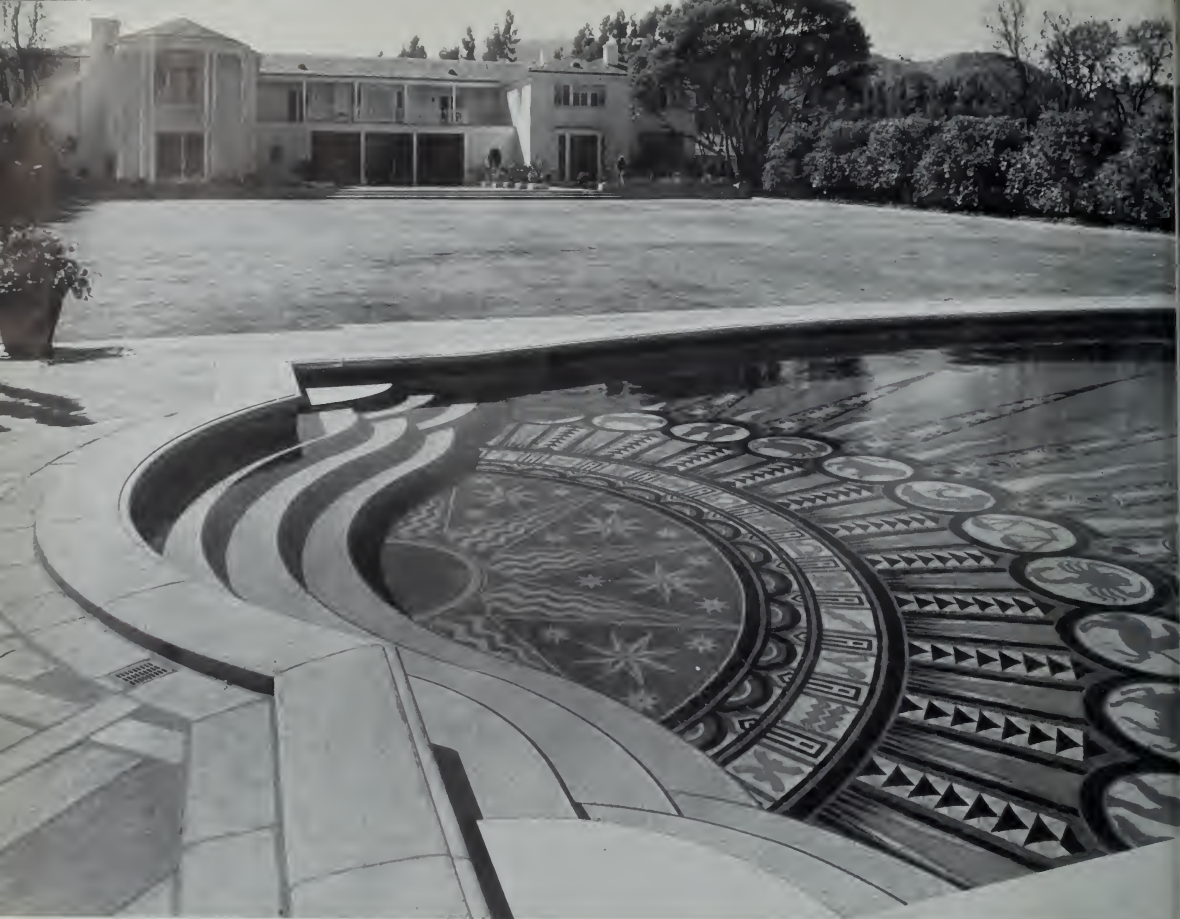
I knew a black beetle, who lived down a drain,
And friendly he was, though his manners were plain;
When I took a bath he would come up the pipe,
And together we'd wash and together we'd wipe.

The final rhyme explains satisfactorily why the black beetle refuses to come up the drain anymore, but surely Morley has other beetles up his sleeve.

* * *

The *New Republic*, on December 9, published a list of "One Hundred Notable Books: 1936"—with the attached editorial apology—"This list, compiled by the *New Republic* staff with the help of our reviewers, is intended to cover the hundred books of 1936 that have the most interest for our times. The 'best' books, the 'eternal' books, will have to be chosen by posterity."

I'd entirely rather see the *New Republic*, or anyone else, come out and swear under oath that "these are the *best* books—dammit—I love 'em!" One's beloved books are like one's cherished friends, deserving of unreserved affection. "Grapple them to thy soul with hoops of steel"—defend them against all comers. What is best to each man is best—a book, a friend, or a faith.



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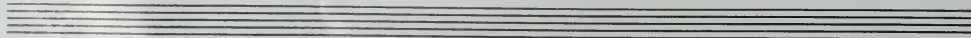
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RUNNING FIRE

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By MARK DANIELS, A.I.A.

FREEDOM

THERE is no such thing as freedom in the sense of being utterly free to do anything we please whenever we want to. We think we are not our brothers' keeper, but we are. We think we will go to the movie tonight but the telephone rings or we miss the boat and we can't go. We would like to express our hatred for existing conditions, our rebellion against injustices of the system, but we are afraid to, which is tantamount to saying that we can't. The man who has the least freedom of all is the working man with a family.

When a king decides that he needs a night off to shoot a game of Kelly pool at the corner pub all he has to do is call his *salet de chambre* or secretary (it's been so long since I was a king that I've forgotten which) and say to him, "Convey my respects to her Majesty and tell her that I am going up to the Bodleian Library for an evening with Chaucer." Even if he doesn't get back before three a.m., nothing is said. You can't throw crockery at the crown, particularly when it is on the king's head. But just let a common man without a crown, other than his anatomical one, say to his wife, "By the way, dearie, I'm going to run over to the lodge for a little while tonight," and he is likely to hear, in good old American, "Says who?", and to receive a crown of cranium cracking crockery that will make him regret that it has no diamonds in it.

Many of us jump from the county jail into the penitentiary in search of utter freedom, the freedom in which no one is free.

RADIO

WHY in the name of a bleeding and suffering Savior do these manufacturing plutocrats continue to torture the air with those banal announcers and their programs filled with the rhyming of cat with hat, mouse with house, and man with can. One of them is on the air now with the announcer reading golden words of the declaration of beauty and genius that will follow with all the unctious of a high school boy reciting for the first time the "Lady of the Lake." Prizes are given for patter songs of the first years of this century that would make Frank Pixley turn in his grave. Paid claqueurs encore mechanically at such jokes as "I'm your match. Strike and see where you light." Music follows, confined for five minutes to a major chord and a chord of the seventh. Cowboys, who wouldn't know a cow if she bit them on the leg, sing melodies with that twanging nasal tone that sounds like nothing so much as a pig scratching on a barbed wire fence.

There are three general kinds of announcers: the domineering, threatening, I-dare-you-not-to-listen kind; the wise-cracking, see-how-clever-I-am kind; and the palsy-walsy, now-let's-everybody-get-into-this kind. Couple these with the statements of direct commercial announcements of tooth pastes that will turn black teeth white before you can get the brush out of your mouth, cold cures that will dry your nose to dust in the middle of a sneeze and foods that will replace all other forms of nourishment from sawdust to sirloins and you have one reason why many people are using their radios for the exclusive purpose of setting their watches.

The radio is one of our greatest institutions and there are some programs that are glorious, but you will blister your thumb dial-dodging around to catch them without having to listen to a lot of rot and exaggerations. Just a minute, Jack Benny is coming on.

THE CHISELER

SAN FRANCISCO has a long chain of great artists. From studios in her "Latin quarter" canvases have been sent out that are hanging on

noble walls in nearly every country in the world. In the halls of the Bohemian Club are masterpieces of sculpture and painting by such men as Arthur Putnam, Jo Mora, Iliaig Patigian, Earl Cummings, Jules Pages, Charles Peters, Maynard Dixon, William Keith, Thad Welch and Charles Dickman.

Of those still living Charlie Dickman is the dean, at least in point of years. A few nights ago a friend said to him, "Charlie, I hate to do this, but times have changed. When I could have paid you the honest price of one of your paintings that I have admired during the thirty years of our friendship I was too hushy to remember to do so. Times have changed but I still want the picture. It is the one on the floor behind the door. I want it more than I did the first time I saw it. I'm ashamed to make the offer but I'll give you a hundred dollars for it."

"Aw, now, look here," Charlie stuttered. "That picture has been in my way for thirty-five years. It's yours right now and I'm glad to give it to you."

"No," said the purchaser, "I won't take it unless I pay you something for it."

"Aw, say now. I've stumbled over that damn thing until I'm about ready to throw it out of the window. I'll send it over to-morrow," said Charlie.

"Not unless you say you will accept my check for a hundred dollars."

"My, you're stubborn," said Charlie. "How about making it five dollars."

"One hundred or nothing," said his friend.

"Gee," Charlie said, finally, "You're hard to deal with. Let's make it a drink and a cigar and call it quits."

"Charlie Dickman," cried his friend, "I've known you for thirty years and this is the first time I've known you to try to Jew anyone down."

And there the matter stands. Charlie sent the picture, all wrapped and ready, over to the club but the man who wants it will not take it until Charlie consents to accept payment.

I, myself, have known Charlie Dickman for thirty years and, while I hate to say it, I fear that he has become just another chiseler.

WHAT'S IN A NAME?

ASHBURTON AVENUE in San Francisco is a scant six feet wide between curbs and less than a hundred feet long but I would not have the city change a scratch or crack in its pavement or walls. It is a lone link with the past.

The treatment that age metes out to men is reversed with cities as they grow older. Wrinkles deepen in men's faces, furrows come between brows as time carves character, or the lack of it, around the mouth and eyes. But with cities, old places are torn down and new and beautiful ones replace them so that the old is finally lost or replaced by a new and younger character.

Nor would I like to have the name changed to Ash Alley or Burt Lane, which might be more in keeping with its dimensions. I like to pause on the corner and picture the days of the early settlement when "Ashburton Avenue" meant a lot to an ambitious community, when some adventurous fortune-hunter dreamed of returning from the gold fields with enough money to build a brown stone front astride it. No, let it remain for all time Ashburton Avenue.

TOO LATE

I WANT to go to some place where men whistle while they work. I want to hear "Hya, Bill," "Hya, Joe," ring with gusto in the streets. I want to go where children roll hoops in the parks and where well-dressed men and women stroll together of a moonlit evening on the public walks. I want to go to a city where church bells are music to the

ear, where there are trees in the streets, full of singing birds, where ruddy-checked riders trot by on well-kept horses, where children ride bicycles and where men still know how to smile.

I am tired of parks so full of bums too lazy to work that there is no room for women and children. I am sick of strikes, brick throwing, cursing, kidnapping, tobacco chewing, snarling men, barren streets, perfumed cocktail bars, slot machines, radios and screaming automobiles. I want to find some place in this world where men carry heavy burdens for old women, where children are not taught to shoot song birds and where slander is taboo, but I guess it is too late.

A HOUSE TALKS

"OH, LORD, there goes a single layer of cheap building paper on my roof. And over sheathing with a lot of knot-holes in it, at that. I'll have a cold in the head with the first rain. And there goes horizontal sheathing on my ribs. How the devil do they expect me to stand the strain? I won't be able to last through the first winter wind. Gosh, they certainly expect a lot of a fellow. And no flashing around my windows, nor weather stripping either. If I'm not full of rheumatism before I'm a year old, it'll be a miracle. No double studs at the corners, bracing all cock-eyed, no room for plumbing stacks in my walls, spiked construction in my roof trusses, not enough sub-floor ventilation. If dry rot doesn't get me, the termites will. With the scant cripple studs that old contractor-designer is using, all my arches will be fallen by the time the family moves in. I wish that contractor were going to live here—I'd like to drop my first piece of ceiling on his head. And such detail! Why couldn't he hire an architect? Who wants to stand here and have everyone laugh at him? Oh, well, it won't be for long." The house sighed and slowly settled down.

FEET OF CLAY

IT GRIEVES me to learn that an idol can be wrong now and then, but I fear that it is true. I have been reading J. Henri Fabre for some years. His "Hunting Wasps," "Life of the Bee," "Life of the Spider" are marvels of charm and accuracy. But in his "Life of the Fly," which I am now reading I have found an error which pains me.

He variously estimates the length of a fly's life as very short, but he has never been in my favorite restaurant.

In that café, where I eat my lunch about three times a week, there is a table near a window which gets a bit of sun. For three years I have, as I say, gone there about three times a week. A fly, of no unusual attraction, was there the first time I sat at that table. He has been there every day since. He does not grow in girth, evidence of temperance, nor can I see any change in him, or perhaps her. So he is a well-bred fly. Also he is a celibate, for he is always alone, and no evidence of his powers of restraint.

Several times the first year I tried to swat him with a napkin. Then I began to be glad I failed. If I should go in and find no fly at my table I would feel deserted. We have our lunch together in peace and quiet—peace for him and quiet for me. I wonder if he has the secret of perpetual youth. My hair grows thin, but I can see little change in him. Each day he welcomes me with the same old familiar buzz and takes an occasional nip from my butter or custard, then perches on my ear, using a stray lock for his serviette. Yes, it is a French restaurant. Perhaps that is one reason why it is so sad to learn that Henri Fabre is wrong about the length of a fly's life.



INTERIOR DECORATION THAT OFFERS CHANGE OF MOOD AND COSTUME

Dining Room of Mr. and Mrs. Allan Chickering, Piedmont

William W. Wurster, A. I. A., Architect

Ursula Sawyer and Montgomery Knowles, A.I.D., Decorators

Varying its mood with the occasion and time of day, this dining room presents the modern formula of the decorative theory. Eighteenth century furniture is placed against a background so sensitive to light that it records each variation in value and color of the daylight. During the day, wide windows and tall mirrors merge the room and the garden. At night, silken hangings and the mural panels transform the interior into a contemporary fantasy. Through four full height glass doors, opening east, the trees, flowers and lawn reflect in a wide ceiling-to-floor mirror. North through

a broad low window, another view of the garden is the daytime decoration, while at night two sliding doors drawn together become a mural by Esther Bruton, an imaginative scene in the high Sierras. The paper was designed for the room and is painted in pearly white on a blue field, graduating to a very pale tint which carries over the ceiling. At the glass doors are hangings of loose, hand-woven satin. The doors and mouldings are of cedar, whitened, but showing the grain and rubbed very smooth. The chair seats are of white leather and introduce an interesting variation of texture in the room.



STAGE SET, MUSEUM, JUNK SHOP OR HOME

By BEN DAVIS, A. I. D.

UNLESS a professional decorator has "jelled", he analyzes his clients and places them in one of four general classifications: You are seeking a dramatic background for your personality; You have a definite reverence and love for antiques; You are a "collector" (with or without discriminating taste); You want to live comfortably within the limits of good taste—in style—but not conspicuously.

Today interior decoration is definitely establishing a regard for individual interpretations rather than the submissive following of a fetich or fashion. Vogues, crazes, extremes of styles are avoided in the contemporary technique of decoration. The becomingness of the room itself and the comfort of the occupants are given primary consideration before that of fashion. Increasingly popular has become the idea of decorating a room around particular hobbies or fancies of the owner of the household. This method has created decoration that is as individual and personal as an old glove or pair of riding boots.

Individual expression deserves encouragement and stimulation as it is the basic principle of decorative styles. Styles and fashions of architecture and furniture often have resulted from the self expression of strong personalities. But the desire to follow one's own inclinations and preferences has definite limitations and can very easily become tedious and lacking in character.

A room that is decorated with obvious attempts at creating "effects" will sometimes result in another direction. The desire to be different will many times result in a room that is made monotonous by its eccentricities. Decoration that strives to achieve the effect of a "knockout" will frequently, given time enough, have that disastrous result.

It is important to remember that the spectacular and dramatic are something that needs subtle handling to retain the identity of good taste.

The methods of the scenic artist working in the theater or on the movie set are well suited to their particular needs, but it is not conceivable that the same methods can be resorted to in furnishing a home. Theatrical effects are too high-pitched, too transitory to provide anything like a restful background that is required of a home.

There are occasions and places where dramatic contrasts have to be employed to give character and interest to a room. But the whole room decorated from the standpoint of the dramatic and bizarre will eventually wear out its stimulus and become tedious and vulgar. The effort necessary to live up to such

a scheme of decoration would in itself become wearisome and devitalizing. Interior decoration as visualized by the scenic artist, is designed for momentary effects and as background for dramatic actions. A home is of a more permanent nature and the dramatic events of life are very few and need little decoration to make them memorable.

Another type of decoration that is equally ineffective and lacking in appropriateness is the house that becomes a museum by its contents and decoration. The beauties of archeology are the distinguishing characteristics of a museum, and are intensely interesting to view in a roped-off section devoted to the household arts of the past, but when that same scheme of existence is adopted into the contemporary scene the result is cold and formidable. Interior decoration of the past, like the interior decoration of the present day is in part a result of the need of the day. Remove the necessity and there is little need for recreating the past.

The instinct to collect is a human characteristic, but it is an instinct that allowed to run riot in the home soon becomes a social evil. The beauties of old silver, the fine arts, oriental rugs, rare glass and porcelain, cannot be denied by any contemporary theory of decoration. But in the home these rare and precious things need the proper place and setting. They cannot be haphazardly put into a room without a definite attempt to place them in the right environment and background. Once allowed to assume the major interest in the room by their numbers, they have a fashion of making the home no longer a home but a museum for the housing of precious objects. Too many old masters become so important that the wall loses its identity. Rugs and furniture become so dominant that human desires and needs are dwarfed in such an environment.

A house should not lack this interest in the past, but it must be so subtly introduced into the scheme of decoration that it does not dominate the scene but rather contributes to the beauty and the charm of the room. It is well to remember that all great collectors from the time of the Roman emperors, who prized the rarities of ancient Greece and the Orient, to the present day when everything is collected from snuff boxes to spectacles, that the effort has been to limit the quantity while striving for the perfection of quality. In this way good examples are acquired and become important. It is a good idea to remember when the temptation becomes great to add another item to the decoration of a room. A taste for eighteenth century glass can be made a

charming and fitting adjunct to the decorative scheme of a house but the moment the glass becomes the most important thing, the home automatically becomes a museum.

After the war the passion for antiques increased overwhelmingly and the result in bad taste was disastrous to the decorative arts of the period. Lacking examples of the earlier arts and stimulated by the opening of the American Wing of the Metropolitan, America began to discover its inheritance. From Maine to California, attics and cellars were scuttled for examples of cherry and mahogany. Museums and great private collectors acquired the good examples and the remainder was foisted upon an unsuspecting public. Farmer wives were besieged by their city neighbors in an effort to find odd pieces of old glass and rusty iron. In many cases the results were not appreciably bad as the public was encouraged to become absorbed in its surroundings and there was an increased interest in literature and history. But the intrinsic value of "Early American" which its sturdy strength and individuality, was lost sight of in the rush for possession, of something, anything from the past. Whale oil lamps were not numerous enough to supply the demand and coal oil lamps were sought to take their place. Those fortunate enough to possess good examples as family inheritances smiled superiorly at their less fortunate neighbors. The longing for the patina of age was not to be denied. Dealers in old junk became accustomed to a trade dressed in sable and Persian lamb and they smiled knowingly while extolling the virtues of a sugar bowl, circa 1885, or a rocking chair with cane back and seat, circa 1890.

The charms of Ezra Meeker and American Gothic are quaint and interesting, but they lack any real merit as works of art or craftsmanship. In the west we pride ourselves on our "Around the Horn" furniture as much as an European values the beauty of his fifteenth century wood paneling, or our eastern neighbors the lovely lines of the American School of Chippendale, but history cannot be confused with interior decoration.

Family inheritances are made precious by sentiment, but too liberally distributed they become annoying chattels. Good furniture of the past or the present is beautiful and important and belongs in the modern scheme. Family inheritances of good furniture are few and as such have a definite place in the decoration of a room. However, the chair that belonged to Aunt Jenepher and she sat in all the years of her life, glowers like her daguerre-

(Continued on Page 40)



Photographs by Mott Studios



THE HOME OF
MR. AND MRS. JOHN BOLES
Beverly Hills, California

PHYLLIS C. KAISER, DECORATOR



The living room in the Boles' residence extends the full length of the south side of the house. It is large enough to accommodate a gathering of friends, small enough to be intimate and private. All of the colors are cheerful and bright, but blend into each other in a subdued and harmonious whole. The walls and ceiling are an off-white giving the room a Colonial atmosphere that serves as a perfect background for the Early American furniture and fine antique pieces which the Boles have collected. The rug is a soft green broadloom and in front of the fireplace is a small colorful rug of French gros point. The love seat and wing chair are not only colorful but unusually comfortable. On the mantel is a pair of delicate looking Meissen heads and on either side hangs a very old miniature, beautifully mounted. Over the Sheraton sofa, which claims to be an original, is a portrait of the Boles' elder daughter, Marcelite, done by S. Lautman. The sofa is upholstered in green as is a valuable old rosewood tub chair which can just be glimpsed at the left of the picture. A portrait by S. Lautman of Janet, the younger daughter, hangs between original Sheffield sconces over the sideboard in the dining room. At the other end of the living room is an ebony grand piano as Mr. Boles takes his singing seriously and no doubt is called upon often to render a ditty for the delectation of his guests.



The dining room in the Boles residence viewed at night is a maze of flickering candles, beautiful old Sheffield silver and a very splendid crystal chandelier, brought to this country from Mexico. The walls are a deeper Adam's green—the broadloom rug a rich maroon. The drapes are hand-painted linen—the furniture highly polished mahogany Sheraton and Duncan Phyffe. Miss Marcelite's bedroom is a dream in seafoam green and peach, a combination of colors that is essentially feminine. The curtains are filmy point d'esprit in peach with pale green binding. The chaise lounge is upholstered in peach and is covered with Duchess lace pillows. The master bedroom is more dignified with its four-postered, canopied bed and its knee-hole desk in the corner. Two pieces which do not show in these pictures but which are special prides of Mrs. Boles are a fine Queen Anne mirror which hangs in the entrance hall and nearby a very, very old clock with the original wooden works. After a long tiresome day, a home filled with lovely old furniture, and beautiful treasures, soothes and relaxes jangled nerves and many are finding this peaceful quality in the traditions of our forefathers and in the simple, dignified furniture of Early America.





Photographs by George Haight

RESIDENCE OF MR. AND MRS. H. H. PATTERSON

West Los Angeles, California

H. ROY KELLEY, ARCHITECT

SIMANK-SEARCY, A. I. D., DECORATORS





Constructed of wood frame and plaster with brick veneer painted a soft green and all the wood trim painted white, the Patterson home has pleasing, gracious lines that savor of old hospitality intermingled with modern entertaining. The terraces and walks are of red brick laid to pattern. The shingle roof has been stained a neutral brown. In the living room furnished in a simple English style, the walls are of soft green forming a pleasant background for the beige, pale yellow and green tones of the home-spuns and chintz materials. Bits of blue and cherry red add brightness to the more somber tones. The breakfast room is refreshing in brown, citron and white. The curtains are glazed white chintz with a wooden ball fringe. The cute little chairs are upholstered in a yellow chintz with brown criss-crosses. A couple of cheerful zinnias complete the setting.



Photographs by Matt Studios

RESIDENCE OF
MR. AND MRS. J. G. LEONE

Flintridge, California

KEMPER NOMLAND

Architect

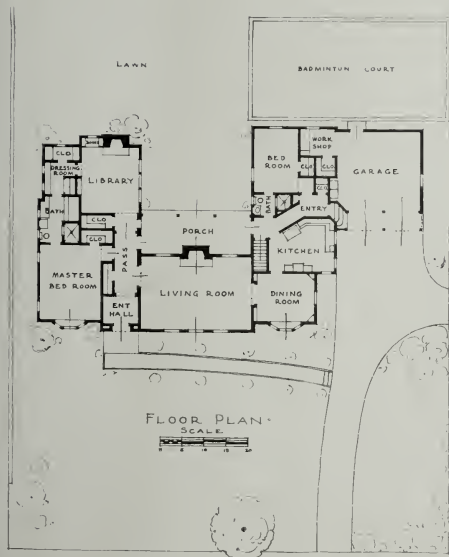


Of the greatest simplicity, this is a type of house that has a host of admirers. In the east it is called Cape Cod, but on the coast, it is better known as California Colonial. White with green shutters, the shingle roof has been left to weather. The brick chimneys are white-washed and the redwood channel boarding and redwood gables are painted white.

In the rear the brick terrace looks out on a pleasant lawn and behind the garage is a badminton court, a game which continues to grow in popularity.

The dining room with its oak plank floor is blue and white with mahogany furniture and brass fixtures. The organdie curtains and the Venetian blinds are white—the wall-paper gray with blue flowers.

The den or library is often the real living room of a home. In the Leone residence the den is paneled with knotty pine finished in antique white. The rug is a soft brown, the wingback chair is upholstered in a hand-blocked linen of tans, the lounge chair is a cheerful yellow, the furniture mahogany.





Photographs by W. P. Woodcock

CROSS ROADS OF THE WORLD

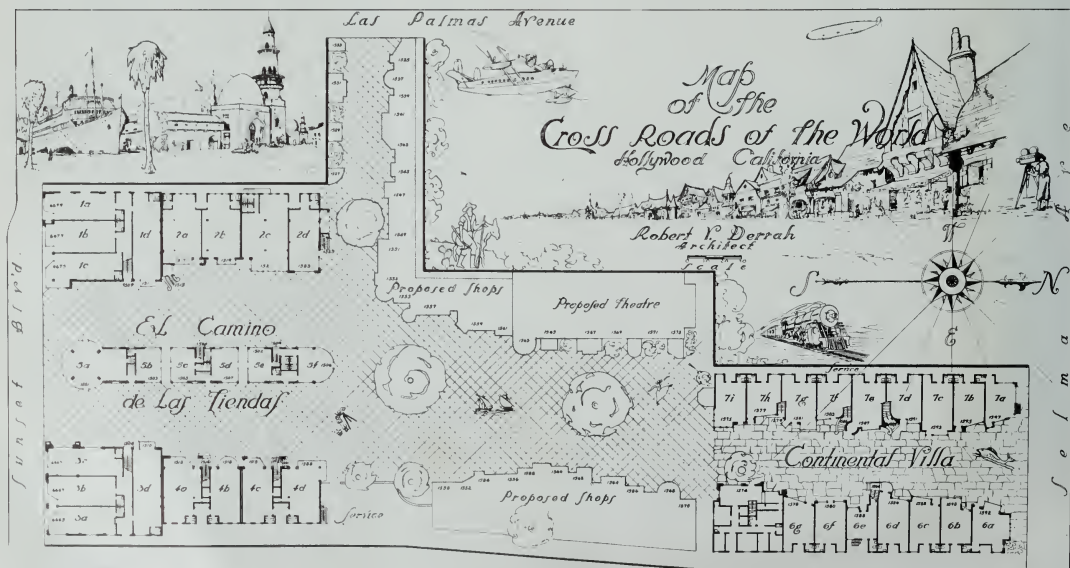
Hollywood, California

ROBERT V. DERRAH

Architect

CALHOUN-HASTINGS, Ltd.

Builders





East is East and West is West—but that the twain may meet architecturally is beautifully evidenced at the Cross Roads of the World, Hollywood's new cosmopolitan shopping center, where may be found merchandise from across the seven seas.

At Sunset Boulevard, on one side of the street are Italian and French architecture—on the other, Spanish and Mexican. Centered at the entrance is a marine-modern structure surmounted by a sixty-foot tower, which, like Atlas, supports a world eight feet in diameter.

Northward up the street are buildings remindful of Moorish, Turkish, and Mohammedan design, while further northward, paralleling geography, stand buildings of Northern European style. From Las Palmas Avenue, the shopper walks through a narrow, crooked street of Cape Cod and Early American shops.

A problem was the marriage of commerce and history—to get modern show windows into the Old World styles. But bay windows of various shapes and patterns shed the desired light on the difficulty. An effect of masonry was preserved without sacrifice of glass.

A continental cafe and a theater of modern classical design further suggest Old World philosophy of pleasure before business.





Photographs by Don Milton

A PROBLEM BETWEEN ARCHITECTURE AND INDUSTRY

By WILLIAM J. GAGE, ARCHITECT

THE modernizing of the plant of the Payne Furnace & Supply Company represented what at first seemed almost a riddle, but has now been completed with such satisfaction that all connected with it are justly proud of their efforts.

Limited ground space, a structure composed of a number of units which had been built at various periods, and production departments working full capacity to meet shipping dates on orders, were all handicaps necessary to be overcome without cessation of operations.

Before any work was begun a complete survey was made of the various departments

and the added requirements of each to accommodate the greatly increased activities of this growing organization. Manufacturing facilities were reviewed, new machinery spotted, in order to coordinate and somewhat condense the area required for manufacturing while some of the major structural changes were made.

Principally due to the small amount of unused land owned by the company it was found desirable to build a second floor over a portion of the existing factory to accommodate the light manufacturing, such as the sheet metal department. This left the space below

for conversion to painting and assembling departments. With slight rearrangement throughout the plant generally, materials now follow through into the paint shop, are assembled, crated and shipped with the least amount of handling.

The outstanding revisions in the factory structure was the building of this second floor space and revamping the paint and assembly departments, together with the installation of an electric freight elevator. The painting department as now laid out consists of three sections: a spray room, graining room, where natural wood grains are applied, and the



modern bake ovens for processing the enamelled products of the factory.

As well as additional production space it was also necessary to provide for office expansion. Included in the plans was a new, two-story addition of reinforced concrete, which was placed in the only available plot on Foothill Road.

A display room occupies one-half the depth of the first floor and extends its entire width. This room was finished in modern bone-ivory, with concealed lighting. This allows a display of the colored units without their being affected by their background. A service and installation department occupies the remainder of this floor.

On the second floor is an assembly room with lecture platform, this room being made to accommodate about three hundred persons in seating arrangement and around one hundred twenty-five at tables. The acoustical properties of this room are exceptionally good, and the scheme of decoration with touches of blue against the solid shade of ivory in the wall finishes, has produced a very pleasing effect.

A model kitchen adjoins the assembly room and is attractively done in modern butter yellow and fitted with modern fixtures. A sheet rubber drainboard with chrome edging and a two compartment, dish-washing sink, together with the newest models of gas-fired equipment; range, urns and refrigerator, form a part of the equipment in this kitchen.

Offices and a reference library comprise the additional rooms on this floor.

When this portion of the building was completed the office personnel was moved into it and the renovation and modernization of the existing offices begun. The executive offices, in the front portion of this building have a very interesting treatment of curly redwood, wide boards placed horizontally with a maple strip between, giving a striking contrast and very pleasing effect. These rooms are furnished in excellent taste and provide the proper dignity, which is further accentuated by the sound-proofing and acoustical treatment.

The façade of the combined new and existing office buildings presents a restrained modern type of architecture. The exterior

(Continued on Page 39)

The new plant of the Payne Furnace and Supply Company in Beverly Hills is not only modern but very efficient. The executive offices have been designed to inspire deep thought—they are paneled with redwood, with horizontal bands of maple, and are lighted indirectly in the most approved manner. Even the polo scenes are conducive to brilliant ideas. A large drafting room is supplied salesmen for laying out complete and efficient heating systems. Different equipment is effectively displayed throughout the building and even in the behind-the-scenes departments a modern, pleasant, and up-to-date atmosphere is achieved. William J. Gage, architect. L. D. Richardson, builder.





" . . . BUT I HAVEN'T A MORRIS CHAIR"

By CHESTER MORRIS

A STUDIO biography tells me that I am the "famous son of a famous father." While I think the publicity department in referring to me sacrificed truth to euphony, I can confirm that my father was famous. He was William Morris, the stage star. Mother was Etta Hawkins, a noted actress.

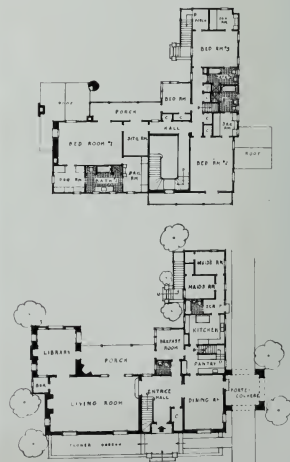
I was born at New York, but instead of playing with a rattle, I listened long evenings to the rattle of train cars, as my cradle was mostly an upper berth. I saw America first—before I saw a schoolhouse. The American stage was at a high reach of glory, and Mother and Dad were popular the country-wide.

Their tours afforded me an extensive survey of American grade school education, from New York to San Francisco. I did my reading "home work" on time tables, my arithmetic on counting telephone poles, and my geography by looking out the window. But I received my high school education in a more stationary manner—metamorphosing from the simplicity of a freshman to the sophistication of a senior at the Mount Vernon High School in New York.

My own ambition was, quite naturally, to be an actor like Dad. Even while at art school, I played hooky to go into vaudeville, as the "Mysterious Morris," magician—doing

sleight-of-hand. Dad finally diagnosed my footlight fever and found me an engagement with Lionel Barrymore in "The Copperhead," on the New York stage. After that I played in "Home Towners" and took my turn at the title of "Broadway's youngest leading man"—at seventeen, in "Turn to the Right." I was young, at least, if not too good.

After "Thunder," "The Exciters," "So This Is London" and some other plays, I started in pictures with "Alibi"—a role for which I was recommended by D. W. Griffith. Whether he commended me to that for the sake of the stage or the screen, I don't know. At any rate, I've been in pictures since—really





Upper left: looking towards the fireplace in the living room. The large mirror extending from the floor to the ceiling makes the room brighter and more spacious. The upper right is a view of the dining

room while below are the master bedroom on the left, and the guest bedroom on the right. The charm of the old-fashioned canopied beds is brought up-to-date by nothing less than Venetian blinds.

"getting my feet wet" in "The Big House," with Wallace Beery and Robert Montgomery.

I was married to Suzanne Kilburn in 1927 and we are now super proud of our two youngsters—Brooks and Cynthia. I have one sister, Willy, and two brothers in Hollywood—Adrian, an actor, and Gordon, a writer.

My chief crony is an old "cellmate," so to speak. Bob Montgomery and I met while we were making "The Big House," a prison picture. But we're "going straight" now, "trying to keep the right aims in life"—particularly at golf, skeet shooting, and tennis. I find that the studio biography says "Chester is an expert golfer, a fair pianist, plays a good game of tennis. . . ." The author of that has apparently only actually seen me playing the piano.

Naturally we are quite proud of our new home in Beverly Hills. I suppose you would call it Monterey on the outside, but the inside we know is modified Georgian. It is situated on an acre of ground in the center

of the district that was at one time Will Rogers' favorite stamping ground. In fact the plot was originally purchased from Will Rogers and the garage in the rear has been converted from the old stable.

They say every movie star in Hollywood has to have a swimming pool, but we don't have ours for appearances only—we really use and enjoy it. We think the original builder and owner of our home, Ray Stahmann, did a good job, especially by the pool.

The editor informs me that everyone always wants to know just what color everything is. Bill Haines who is responsible for colors, materials and whatnot has helped me out. The theme of the drawing room is Classical with white columns on either side of the gray velvet sofa. The mural above the sofa is not wallpaper, but an Italian scene done by Victor Durando.

The dining room is Regency—a Sheraton sideboard—Hepplewhite table—Regency chairs with white leather seats. We think the

floor is a little different and we think, too, that besides being lovely to look at it is extremely practical—it is white linoleum with a black border. No—it is not a bit funereal, but fresh and modern. Oh yes—I almost forgot, the drapes are blue taffeta trimmed with white silk rope.

In the guest room the Colonial motif is predominant. The flowered wallpaper and ruffled curtains make this room one of the most charming rooms in the house.

Our bedroom is more Colonial with draperies of white voile trimmed with a ball fringe. The mahogany four-poster beds have canopies of white voile and more ball fringe. The sofa is upholstered in a white silk rep.

All in all, we don't believe that California is such a bad place in which to live, nor do we think that Hollywood is half as terrible as the headlines would indicate. It's pouring rain today, but there is plenty of "unusual" weather just around the corner—so I guess we'll stay.



THE FUNCTIONS OF LANDSCAPE ARCHITECTS

By HOWARD GILKEY

Landscape Architect

"The axis within the house . . . should carry into the garden." Estate of Mrs. Carrie B. Tait in Oakland.

IN A DAY of orchid, jade and ecru-tinted tile bathrooms; when prizes are being offered for the design of kitchen sinks; when everything in the home must be beautiful; it may well be conceived that much thought should be given to the design of beautiful gardens.

The whole former conception of the garden has passed; in our early childhood a spacious front lawn, dotted with a miscellaneous assemblage of single trees and shrubs, provided vistas from the front porch and served practically as the sum total of garden design. Of course there were exceptions, but you will recall the mansion built in the nineties with the driveway passing entirely around the residence, placing it within an island, so to speak, and gracing the sward were more or less elegant cast iron deer, dogs and a Venus upon a pedestal.

With the awakening to a realization of the imperative importance of beauty, not as a trimming, but as the vital essence of all things furnished for human use and enjoyment, the garden is at last coming into its own. It is one of the many phases of design comprehended in the rather new profession of Landscape Architecture.

This may be considered a highly specialized type of architectural practice, in which it must not be inferred that the type of design is necessarily formal, for the materials used are to a large degree the free, informal materials of nature herself. Its field overlaps that of architecture in matters of construction; its separate field is found when garden design achieves the role of imitation of nature, or is performed in the spirit of the Landscape Painter who might be conceived as using the actual surface of the earth with its rocks and rills and templed hills and forests primeval. Here the work of the Landscape Architect reveals the heritage of the original highly professional "landscape gardeners" of the early part of the nineteenth century.

May I interpose a word in behalf of the correct denomination of our profession? As you know, the study of words reveals their eventual debasement; an alley was once allee, a beautiful tree-lined mall; boulevard is now becoming a synonym for red and green lights, road-hogs and inchers, and the fetid breath of a myriad motors; and our friends of the realty profession have utterly spoiled the word "home". The title "landscape gardener" has come to mean ornamental horticulturist, open-air man whose forte lies in fostering the growth of plant life. We would appreciate on the part of the public an understanding that the term "Landscape Architect" should be applied to a profession in which the matter of ethics is a prime requisite, in which professional training is basic, a profession noted for artistic achievement such as to entitle it to be ranked as a fine art along with architecture, sculpture and painting.

In what departments of our communal life does a Landscape Architect assist? He makes plans for a potential city upon lands which at present are useful only for agriculture. Herein he may devise the thoroughfares upon which the future teeming throngs may pass in the hurry of modern life. When it is considered that the life and comfort of countless persons are at stake, the promiscuous subdivision of land should no longer be tolerated. His plans will provide for the division of the blocks into lots, the reservation of certain areas as civic centers, others as parks with connecting parkways, school grounds, and areas for public and semi-public recreation, such as golf courses. As the lots are sold and the city grows, he may elaborate upon the plan of the civic center, providing for elegant formal gardens, and the schools will be built upon the sites properly provided, and he will collaborate with the architect in the correct placement of the school buildings and design the layout of the athletic fields, play courts and the beautification of the grounds by plant-

ing. The detailed design of the parks and parkways will then follow. How remiss most of our communities are in this regard; so seldom does one see a well planned park, and so rarely a well joined park system.

The Landscape Architect may then assist you in the location of your house upon the site. Few people are aware of the fundamental nature of the services of the Landscape Architect. Much will be gained by bringing him into consultation at the time of the purchase of the lot; information as to winds and thermal conditions, geological formation and soils, the possibilities of garden development and the economical use and disposal of excavated material.

In proceeding with the plans for your garden after the house is placed upon the lot, he will undoubtedly seek to secure for you an economic arrangement, reserving a portion of your usually limited area for your creature comfort and enjoyment. To this end he will seek to group your utility features as compactly as possible, preferably near one boundary, and wisely adjust the distance of the house from the street so as to provide for ample rear gardens where that first essential to all gardens may be secured, namely: the quality of seclusion.

Seclusion should be the prime desideratum of a garden. In fact, it is interwoven in thought with all that the word garden means. The old Anglo-Saxon root words give us a sense of that which is "girt-in". The first essential, then, will be the screening of the boundaries of the lot in all directions whence prying eyes might search the privacy of sequestered regions. The front lawn is no longer the main feature. It is embellished to form a setting for the most conspicuous facade of the house, and to express the owner's compliment to his neighbors for carrying out a harmonious type of beautification, but in the rear garden, which is now emphasized, privacy should be the first principle always in mind.



"The living room should look out on the loveliest portion." The garden of Mrs. L. S. Scott in Piedmont.

However, distant views may be framed through openings in the surrounding plants, and often, indeed, the sense of limitation of boundaries may be entirely obliterated by making use of the principle of landscape design called "appropriation." By this means the eye may carry from the foliage in the foreground, insensibly, to more distant foliage, not sensing any physical gap between the two masses, so that the extent of the property seems to reach to the farther group, the merging having been done so cleverly.

It is highly important to recognize that the garden and the house are complementary components of a larger unit. The subdivisions of the garden may rightly be considered to be outdoor rooms. We have grown accustomed to the relationship between the different rooms within the house. There is likewise a mode and manner of relationship between the elements of a garden, and in their liaison with the house and its various elements. No house may be considered to be well designed unless it has a definite garden entrance. Too often, in the modest type of home, the entrance to what may be really a charming garden is by way of the laundry room, past hamper of soiled clothes, stationary tubs, mops, brooms, buckets. I would like to stress the point of securing a graceful connection between house and garden. Perhaps a window in the living room might be changed to a French door, opening out upon a paved terrace. Very often the breakfast nook or dining room may be slightly modified to provide the necessary opening into the garden. Where possible, the living room should look out upon the loveliest portion. This may be a miniature scene, prepared with almost the same basic concept as that of the artist in contriving a beautiful landscape painting, or again it may be more or less highly formalized and be in actual essence a derivative of the architecture of the house. In any case, the artistic mood of the house should determine the type of the garden. If

there is a pronounced axis or axial treatment within the house, this axis should carry on and into the garden, finding as its terminus an objective that worthily recalls its unity with the house. There is a wide range of possibilities in the matter of garden design, each solution, however, satisfying the basic requirement that when the visual attention is focused definitely in a given direction, something worthy of that attention should be found at the end of the vista; this is basic to both formal and informal design, and is often completely overlooked by the client. The rapid results of failure to provide the proper termini to vistas has so impressed itself upon me that my tendency in present day practice is to make every effort to secure the initial installation of the necessary feature; the rest will come.

I have in mind a number of disappointing instances where vistas have been contrived, and after three or four years growths have attained real charm; when I visit the places my eye is drawn powerfully in the direction originally intended, and as it passes up the glade of greensward, restrained on either side by towering silhouettes, it arrives at—nothing—where a fountain, a sun dial, a seat, or a choice work of sculpture, had been intended in the original design.

At this point we might introduce the subject of style. There has been a seemingly mad scramble in the field of architecture for definitely stylistic results. So many of our friends have homes which are utterly Spanish, unalterably Italian or ineffably English, that the attitude of the owner must be that of one on tiptoe lest he perpetrate a faux-pas and hang the portrait of his great-grandfather where should repose a near-Gobelin tapestry. The same sort of thing is happening in our gardens, although I feel rather hopeful in saying that a bit more sanity is accompanying the effort of late.

Gardens can express the racial sentiments of a people, their religious predilections, the

character of a race, whether stern or gracious; but to an absolutely rigid degree they bespeak the necessities of climate and the restraints of topography. It seems to me altogether false to assume that we might slavishly copy gardens from all parts of the world. The desirable thing is that the practitioner of the art of garden design may enrich his mind with all that the study of various regions of gardens afford, and with this mental background solve the problem in hand. I need but cite to you that upon their return from the Holy Land in the Dark Ages, the Crusaders brought back the lore of the East. They did not bring back as a contribution to the art of the western world definite objects to be copied, such as the intricate arabesques and towering minarets of the Moslem, but rather they brought back the airy grace of thought, the penchant for the fantastic, the bewildering delight of lofty pointed arches. The result woven anew in the loom of western thought was that stupendous achievement—Gothic architecture.

Such a thing is taking place today in California. The homes we are building are not actually English nor Spanish nor Italian; they have more in common than they have affinity for their prototypes. I hope that our gardens may here acquire a new glory, a wide appreciation.

The importance of good construction in the garden should be stressed. We have seen the usage of better construction in our dwellings not only enforced by law, but insisted upon by the builders of homes themselves. Why should we not keep pace with this progress in the materials used in our gardens? Adherence to this ideal would preclude the use of temporary material of all kinds. Paths would be more frequently made of stone, brick, slate or tile, less frequently of gravel, and never with flimsy board edges. In like manner, too, the very trees and shrubs would partake

(Continued on Page 40)

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THE AMATEUR BOTANIST

OUR ideals are being shattered right and left. Our pet kings are abdicating. Our pet dogs are shedding. Our canaries are molting, and they are beginning to tell us that there is no Santa Claus. In a manifold effort to combat this campaign of iconoclasm, and to urge the world to retain its belief in the efficacy of faith, we are going to kick Botany into the ash-can for one issue, and compete with Hans Christian Anderson and James Stevens in the glorious field of legends.

After all, knowing the stories and the background of places, persons and posies that we see, to say nothing of pot houses and public buildings, contributes no small amount of pleasure to that which may be had by mere observation with no knowledge of the background. One of the most delightful phases of the knowledge of plant life is familiarity with some of the legends that surround it.

The Birch

We look upon the Birch tree and think of it as a "virgin" of the forest. We admire the silver trunk and the trembling leaves, but most of us let it go at that. It is much nicer to know that from its bark was made the paper upon which Numa Pompilius wrote seven hundred years before the time of Christ. That the ancients loved the Birch as deeply as we do is testified by their considering it as a safeguard against lightning, gout and caterpillars. Now it has been brought down to date by Mussolini and his fascists, for the fasces of the Roman lictors were bundles of Birch with battle-axes in their centers.

There is a German legend, which I am sure all of us should believe, that the Wild Woman of the Wood made herself visible to a shepherdess, and asked her to dance. The shepherdess, being of a kindly and obliging nature, as all shepherdesses are, complied with the Wild Woman's wish and together they danced for three days, the Wild Woman stepping meanwhile so lightly that not a grass blade was bent. When their dance ended, the shepherdess' pockets were filled with Birch leaves and when she reached home these leaves had turned to gold. I know this is true, because I have seen Birch leaves turn to gold myself.

The Acanthus

You will find the Acanthus planted in innumerable gardens in California. Their bluish blossoms of a nondescript color-character are not the feature

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Everything will conform to a natural type of planting. Exhibitors are advised to start collecting interesting and appropriate materials and accessories—such as mossy logs and rails, lichen covered stones, redwood bark and dry leaves, pine needles for cover, etc., as well as suitable plants. Howard Gilkey, landscape architect, is designer of the show.

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LOS ANGELES

of the plant. Most people look at them and exclaim over the lovely dark green color of the leaves and pass on with little further thought, other possibly than their knowledge that these leaves supplied the motif for the capitals of the great Corinthian columns of Greece. The truth of the matter is this, if I am not betraying a secret.

A young and beautiful girl died in Corinth. Her faithful nurse carried her toys and precious trinkets in a basket to the girl's tomb and set it on an Acanthus plant. Naturally the leaves that grew from beneath this basket were curved from the weight of the basket. Callimachus, the great Corinthian sculptor, saw these curved leaves with their deep and beautiful notchings and perpetuated them in stone for the first Corinthian Capital. This I also know to be true, because I have seen that stone Capital.

The Cactus

With the present fad for Cacti running as riot as does the plant itself on the mesas of Arizona and in the deserts of California, it should be of interest to those who employ the plant for decorative purposes to know something of its background.

The Voodooists of the Carribean Islands have no exclusive right to the practice of accomplishing the death of their enemies without getting closer to them than a half mile. In Peru, years before we had any record of the Island sorcerers, the practice was common. It was identical with our better known procedure, for they made effigies in rags and clay of the person to be destroyed and stabbed them to the heart with Cactus thorns.

I excavated in the ruins of the Cliff Dwellers of Mesa Verde National Park and other places in the Southwest, and found needles made of the Cactus thorn with bits of cotton thread attached to them. These relics were from the period of the twelfth and thirteenth centuries.

The Aztecs began a pilgrimage from the place where they were, if you know where that is, in search of a kind of milk and honey. Their seers told them that the place would be where they should find a cactus, an eagle and a snake. It seems strange that it took them so long to find that area now known as the Plaza of Santo Domingo, but that they did is evidenced by the present city of Mexico which they began building about 1312.

You cannot doubt the truth of this if you will examine the arms of Mexico, for on them an eagle is perched upon a cactus and is holding a snake in its beak.

JAPANESE FLOWER ARRANGEMENT for Modern Homes. By Margaret Preininger, Little, Brown, and Company, Boston. \$5.00.

Bound in a white mulberry Japanese binding of Inamachi, Miss Preininger has written a book that will bring a great deal of pleasure to a host of people. In her introduction she quotes an Oriental proverb: "Customs and manners may differ, but the love of flowers is common to all peoples." We are becoming more conscious of the place the Orient can have in our homes, of the beauty it can bring us, and on the Pacific Coast especially we are turning more and more to the other side of the great ocean for inspiration in decorating our homes. It is not unexpected therefore that we look to Japan for guidance in flower arrangements where the art has been practiced for over 1200 years. She states that "It is the purpose of this book to acquaint its readers with a sound basic theory of an art which will make it easier for the individual to create. . . . The fundamental principles as taught by the Ikenobo and Misho schools are presented in this book by line drawings. The five styles that seem to be most adaptable to our needs are taken up in separate lessons. It must be understood that this study could not possibly begin to be a complete résumé of the art of flower arrangement as known in Japan, but rather is the application of sound principles that should serve as a key to more creative work and a better understanding of this ancient, yet modern, art."

"The producing of a cheerful atmosphere, the bringing of tranquillity and peace to the mind, the promoting of spiritual growth, and the beautifying of the home are emphasized by the Japanese as benefits of flower arrangement."

A book that serves to illustrate and present to Occidentals the principles of an Oriental art, it will be an inspiration to artists, students, who wish to study this art; to homemakers who wish to add a new charm to the flowers in their homes; to florists, gardeners and members of garden clubs in the achievement of original effects in flower arrangement.



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All-electric kitchen in the new home of Dr. Harwood Santa Ana. Photograph courtesy of General Electric Kitchen Planning Department.

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Photographs by W. P. Woodcock

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Copies of booklets or descriptive literature describing the products mentioned on these pages can be secured by sending a request to CALIFORNIA ARTS & ARCHITECTURE. Please give index number as well as name of manufacturer or product.

142. Painting on Metal

A new Aranco galvanized sheet metal is Paintgrip—readily paintable without special acid treatments or weathering. Protection from rusting is assured by a full-weight pure zinc coating—the fine textured surface can be painted immediately. Forming qualities, soldering practice, welding, cleaning and finishing operations are described in a folder obtainable by writing to California Arts & Architecture or to the San Francisco office of the American Rolling Mill Company, 540 Tenth Street. Paintgrip is available in base metals of Aranco Ingot Iron, copper-bearing steel or plain steel.

143. Ozone Zoned

Ozonated air where and only where desired is now possible, in contrast with the two former types of units—either one connected with a central heating plant or a portable type plugged into an electric light circuit. The new Ozonator just announced by the Electroaire Corporation, 1455 West Congress Street, Chicago, can be attached to any air duct and thus ozonate the air going into a single room or section of a building.

143. Data on Roofing

A time saving data sheet on Monel as a roofing material has just been prepared by the International Nickel

Company, 67 Wall Street, New York City. It contains detailed technical information of value to the architect, builder and roofing contractor. The sheet is illustrated and in convenient size for filing in standard architectural filing systems. It is available without charge on request to California Arts & Architecture or to the Editorial Department of the International Nickel Company.

145. Tile Tale

Acoustone is a new fireproof acoustical tile with a textural stone finish—details of which are explained in a brochure just published by the United States Gypsum Company, Chicago.

146. Counter-edge Moulding

The current and deserved popularity of stainless steel is further evidenced now in a new counter-edge moulding presented by the Pyramid Metals Company, 455 North Oakley Boulevard, Chicago. Stainless steel is said to be the only chromium metal that can never rust, tarnish, or corrode. To trim and protect the edge of counters, table tops, etc., this attractive moulding is made to fit varying thicknesses—from three-fourths of an inch to two inches. It is announced that samples in either bright or satin finish will be mailed on request.

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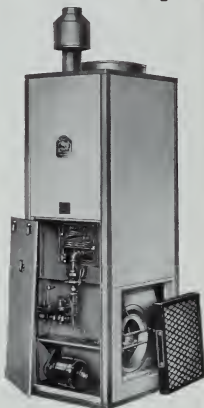


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BACKSTAGE HOLLYWOOD

(Continued from Page 8)

cement is even more realistic than genuine cobwebs, and one half wonders why the more progressive spiders have not adopted the newer material.

While the heroine is struggling with the villain's dusty work, Ray Milland—"Bulldog" Drummond, is quite indifferently playing cards with some bit players off the set. "Tain't time yet for the rescue.

Like Charlie Chan, "Bulldog" Drummond is a movie character endlessly popular. Reginald Denny is Algy this time.

Attic furnishings vary at Hollywood—from players who can not only recite a whole Shakespearean play backwards, forwards, and sideways, but understand the lines, besides—to others who think histrionics are a form of spasm. By and large, Hollywood's best minds seem to have come from the stage. Alan Dinehart is one. He didn't fall into pictures by winning a beauty contest. Instead, he arrived at Hollywood, rationally—on both feet, after years on the stage.

Today a veteran of both stage and screen, Alan Dinehart raises oranges on a five-acre ranch at Riverside, when he isn't at work on a picture. The oranges pay taxes and the water bill, anyhow. But the making of about twelve films a year diverts more of the actor's time to cinemas than citrus.

When I saw Dinehart he was doing a picture called "Reunion," with Jean Hersholt, Dorothy Peterson, and the Dionne Quints, at the 20th Century-Fox studio. After working on a story featuring five babies, he'd hurry home to one, whom, needless to say, he liked five to five quintillion times more. The little fellow is five months old now, and "he found his foot the other day," Dinehart told me. Mother of the pedal discoverer is Mozelle Britton, stage and picture actress.

Dinehart and I got to talking of television. "I've given the subject quite a little thought," he said, "because it affects my business. And I can't see that popular development will hurt the theaters. Going to a movie is an excuse to go out—a festive occasion."

Although Dinehart enjoys film work, he does feel that pictures are a radical change to stage actors. "We can't use the tools of our trade," he expressed it. The technique is too different.

I see Preston Foster and Ida Lupino making a scene for "Coast Patrol" at the RKO studio. The set is a living room. Foster is seated, sailor uniformed, nursing a bleeding nose—with the profuse help of Miss Lupino. She's furnished with ice cubes, a towel, and a sympathetic heart, by way of curative materials. But Foster's really not so battered as he looks—indeed, an artistic technician just previously daubed a perfectly intact nose with deft touches of scarlet paint.

Director Ben Stoloff is ready to shoot the scene. "Got enough ice?" he asks the technician. "Better put some more there," he winks. "This is a big production—we need a lot of ice." The technician fetches more.

Ida Lupino, in a flowered house dress, takes the "accident" too seriously, thinks Stoloff. He asks her to smile more. She brightens up. "Loopy," he calls her.

Off the set relaxed Victor McLaglen, the cause of it all. He's Miss Lupino's film father and the explosive gentleman who gave Foster the frontal push. But he looks a perfect picture of the innocent bystander, which, after all, he is. It must have been a heavy day on the set because now, close to five o'clock, McLaglen looks tired—too out of pep to punch anyone on the nose, even if he wanted to.

The man's huge, of course, and I can't figure out how he ever got into that canvas studio chair. There's something contradictory to the actor's screen characters in the quiet voice and positive gentleness, almost shyness, about the fellow. In the frame of a lumberjack I'll swear he carries the heart of a long-haired artist—and I'd not be surprised if he reads poems about spring.

He tells me he'd like to see "The Informer," having only seen the preview of both that and "The Lost Patrol." As everyone knows, McLaglen won the 1935 Academy Award for his great performance in "The Informer."

When Will Rogers said that all he knew was what he read in the papers, he surely couldn't have been referring to those newspapers which are used as "props" in a movie. On a set of "Happiness Preferred," at the Major studio, I picked up a "prop" newspaper, the Orchard Fork Gazette, from a library table at the home of an Orchard Fork lawyer, Lewis Stone. The town is supposedly in Wisconsin, where an Eastern physician, played by Warren William, is seeking refuge from entangling circumstances. Karen Morley is the heroine.

On the Orchard Fork Gazette, across which is a streamer headline, there is no date—an omission spectators may be curious to observe when the picture is shown. Aside from the main story, which the camera shoots on a closeup, the rest of the edition is merely a potpourri of newspaper type, apparently from the press rooms of the New York Times—the headline makeup exactly resembles that newspaper. Lines have been taken and put together at random to prevent any total duplicating of an actual news story. Lines containing the name of a person are left out to avoid any possible suit. A sample story reads—"In the bouncing cab, rain splashed is done here is emergency work—automobile accidents, and cases like that gaged in the wholesale distribution of has shrouded her union with the late can find out by reading this story." But can you find out!

The item sounds quite "pixilated"—or "elfinated," as two village sisters are termed by the citizens of Orchard Fork. Next time you see someone reading a newspaper in a movie look very closely and you may detect the purposely mixed up makeup of film prop journalism.

A PROBLEM BETWEEN ARCHITECTURE AND INDUSTRY

(Continued from Page 27)

finish is a light, warm green, emphasizing the light and shadow desirable in the design and at the same time eliminating the glare experienced in white brush finishes. The ornamentation for the façade was cast homogeneously through the use of wooden forms lined with hard-pressed masonite. Main portions of the existing structure had to be shored in place while portions of the building were removed and replaced with earthquake-proof members.

Robert L. Gunter, resident engineer for the Payne Company, assisted in the survey of the existing buildings and attended to the coordination of the construction program, as well as to the design of the modern desks for the retail sales engineers. These desks are notable in that they combine the features of the ordinary office desk with an adjustable drawing board. The finishes on these desks were accomplished in the Payne paint department.

Structural plans were prepared by S. B. Barnes, the entire structure being made to comply with existing earthquake laws, and L. D. Richardson was the general contractor. An entirely new wiring system was installed throughout the plant and offices.

A great deal of the structural work, as well as the finishing and decorating, was carried out on a schedule involving late hours and during periods when this work would not interfere with or interrupt the operation of the plant. It is interesting to note that through this difficult and hazardous reconstruction program there were no accidents of any nature, rather surprising when considering the amount of construction work carried on above and around a plant of this size in full operation. And, it might be well to say here that during this period the plant production was approximately forty per cent greater than during the same period in the preceding year and yet, there was no evident confusion. Another remarkable thing is that the entire program, with only minor changes, was carried through as originally planned.

Various types of the latest models of Payne heating devices are used to heat and condition the air in the different parts of this building, with a thought to combining the utilitarian with the demonstration factors.

The Payne plant, situated as it is in the center of a very beautiful residential district, required in its modernization a harmonious treatment to meet the architectural development in its environs. This, while it has given much pleasure and satisfaction to the author of this article, is aside from the fact that this is the largest manufactory of exclusively gas-fired heating equipment in the world. Everyone interested in the latest developments in heating practice; every prospective owner of either a home or commercial structure, may visit the Payne Company's new plant, and see scientific methods used in the manufacture of modern-day heating and air conditioning equipment.



A Century plant in bloom

"BEFUDDLED ART"

(Continued from Page 7)

"Art for a Buck a Month Club" might well be applied to the San Francisco organization fostering the art rental plan. For twelve dollars a year they will furnish a painting, sculpture, or two drawings or prints of the patron's selection, subject to change or retention at each month's end and complete with suitable framing and delivery service and with a purchase option.

What a haven of refuge for harassed architects and decorators whose clients are timorous of their own art judgment and rebellious of their advisors! Such names as Dixon, Dunphy, Todhunter, Post, Strong and Little already are available for prestige. The review gallery at 166 Geary Street, San Francisco is the harbor in which you may find oils for your troubled waters.

It is merely a coincidence that "Rembrandt" is appearing on local movie screens at the present, but

it should not be overlooked as a timely warning to San Francisco. For as the "Night Watch" controversy forever spots Amsterdam's record as an art center, so the present San Francisco Art Commission—Beniamino Bufano feud may forever damn that city's reputation for hospitality. Bufano has offered San Francisco a huge statue of St. Francis to be executed in enduring metal and to surmount Twin Peaks as a monument to its namesake. The Art Commission has refused it. If their refusal was based on the impropriety of the project as a whole, or even the undesirability of tampering with one of its seven hills, they are within their jurisdictional rights. With such noted art authorities as Drs. Neumeier, Heil, Moreley, and Neuhaus within our calling the commission would be wise to avail themselves of such aid and not run the risk to which they are at present exposing themselves. Some day England may choose to produce a cinema called "Bufano."

Boondogling is slowly being eliminated in the post election scheme of social justice. Artists perhaps come under that classification for they are too being "turned back into industry". The art of WPA artists needs no defense nor excuse: on the whole it is of high caliber and more often rises above mediocrity than it sinks below. The employment of artists as artists rather than ditch diggers is a recognition of art which will insure to our everlasting credit when the 1929 *et al* panic is written into history. The question now arises as to whether the "art industry" is yet ready to re-absorb the established technicians and to welcome those younger men to whom the depression has been an opportunity diligently to study art and eat three squares a day at the same time. The answer may be found in a permanent governmental art subsidy based upon the experience gained through the WPA. Maintenance of cultural standards seems at least as worthy as that of the merchant marine.

THE PASSING OF THE ROADSHOW

(Continued from Page 9)

whole the companies came with depleted ranks. Probably the only show which came intact was "Green Pastures," for which gratitude arises as it is something to recall having seen the original "Lord God Jehovah." Katherine Cornell may be credited with having brought excellent support on her several visits.

With the coming of each New Year the theatrical managers of San Francisco and Los Angeles announce a coalition whereby many stage attractions will visit the Pacific Coast, and this year is no exception. The announcements are varied and include the Lunts in that successful play "The Idiot's Delight"; Jane Cowell in "First Lady," and Alla Nazimova in Ibsen's "Hedda Gabler." It is likely Leslie Howard will be seen in "Hamlet," and Walter Hampden in a series of portrayals, "King Lear" and "Coriolanus" among others. Katherine Cornell may bring "Wingless Victory," and Homer Curran promises to produce "Tovarich," starring Eugenie Leontovich.

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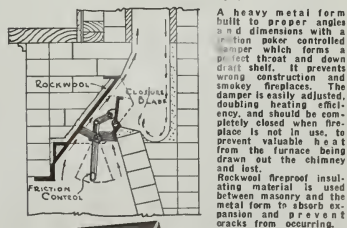
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TOMORROW

"In today already walks tomorrow"

WHAT tomorrow holds for us no one may know, but certainly some of us have premonitions now and then. The sudden death of George W. Kelham, whose work at the University of California and the two expositions has created for him a place in the memory of all western lovers of beauty, recalls a prophecy he made sometime ago. The officials for the 1939 Exposition were casting about for a chairman for the Architectural commission. When they offered it to Mr. Kelham he answered with the comment that he did it against his better judgment because he felt that he might not live to see he project completed.

This in turn recalls similar prophecies on the part of those consulted for the Architectural commission of the 1915 Exposition. Clinton Day, Albert Pissis and William Curlett all refused to act on the Architectural commission of that unforgettable Exposition. They said that they did not think they would live to see the opening of the gates. None of them did. The officials then turned to Daniel H. Burnham, who refused on the same grounds but recommended that Willis Polk be appointed as chairman of the commission. Mr. Burnham died before the exposition was opened, but Mr. Polk had been appointed in accordance with Mr. Burnham's recommendation.

These are not prophecies, they are statements of level headed conscientious architects trained to look facts in the face and honestly to act accordingly.

MORE MODERNS

IN that classic of magazines, *American Architect and Architecture*, for December, are photographs of many studies for the New York World's Fair. All of them are extremely modern in design. None of them is even remotely reminiscent of any great structure of the past few centuries, with the exception of what was done at the last Chicago Fair which, judging from the average of comment upon it, did not set up the noblest of patterns.

On the page following those upon which the plans for New York are depicted is a bird's eye view of the general plan of the San Francisco Bay Exposition to be held in 1939. Not with any thought of making a comparison, particularly as there is no general plan of New York's, the plan of the former presents a definite feeling of unity without being in any way decadent, old-fashioned or un-modern.

And so, while the modern style is irresistibly on its thundering way, there is evidence aplenty that it need not be extreme nor too much of a wrench for those who feel that the modern style is barren of charm.

A NAME FOR A PARK

THERE is an old reservoir on the top of Russian Hill that sits in an area known as Lombard Park. It is hardly a park but it is acquiring fame and yearly grows more dear to the citizens of San Francisco for in it is a bench dedicated to George Sterling, the only monument, if it may be called that, to the great poet of "The cool gray city of love."

Many times we have sat there and wandered down the halls of memory, hand in hand with George; sat on the bench designed by Gardner Dailey, executed by Gladding, McBean & Company in ceramic tile and dedicated to the memory of George Sterling. This bench, with its bronze plaque bearing a quotation from George's "Poem of Friendship" and a few bars of the music that Uda Waldrop set to it, is the only monument in the city to one of her greatest poets.

There are Lombard Streets and Lombard Allys but there is only one George Sterling. If the park is to become a real park it should be named George Sterling Park.

SILENT RADIOS

TWISTING a radio dial today is like twisting a lion's tail. The subsequent roar is a pandemonium of strange and assorted sounds somewhat resembling the combined automobile horns, factory whistles, brake screeches, and ambulance sirens of New York City. It was therefore, with pleasure, that Mayor La Guardia recently accepted into his "official family" of metropolitan anti-noise devices and regulations, the "silent radio," a product of Dictograph.

This latest advancement in radio technique is "silent," only in the sense that it no longer makes a public act, or rather, a public offense, of turning on the radio. Hereafter, if he "just can't get the cards," a bridge player may retire to a corner and listen to the radio—annoying no one in the room but himself.

THE FORGOTTEN WOMAN

WHILE today we have been confronted with "the forgotten man," Tomorrow's economic world may see "the forgotten woman," an even more definite reality. This future likelihood may arise unless an early amendment is made to the Social Security Act—by which there would be protection not only for the working man but also for his wife after death.

As Henry H. Heiman, executive manager of the National Association of Credit Men, points out—"Under the present set-up, the husband can receive his benefits after he has reached 65. But upon his death his wife is not protected for the rest of her life except in such states as maintain an old-age pension system, which in contrast to the old-age benefit system is more of a charity than an earned payment. If the sum to his credit is not entirely used up by the time of his death, the balance is scheduled to be paid, in a lump sum, to his estate. The history of lump-sum payments to estates and widows, however, is too full of cases in which the assets were dissipated through unwise management."

The suggested amendment would cover both the husband and wife, under the provisions of the old-age benefit system—without any additional payroll tax or additional deduction from the worker's pay envelope. The necessary reduction in the amount of the monthly check would be more than balanced by a greater feeling of security.

STAGE SET, MUSEUM, JUNK SHOP OR HOME

(Continued from Page 17)

otype upon the modern scene. Better that the piece adorn a less important part of the household if it must remain out of deference to Aunt Jemepher.

Today architects do not design houses that are distinguished by their timeless quality. A house of twenty-five or thirty years ago is not an appealing rental or purchasing prospect. The life time of a building today is estimated at thirty-five years. Elevators, stairs, new materials, electrical and service equipment create fresh demands and needs. We enjoyed reminiscences of the past in many of the things that surround us in the home, but the inconveniences of the "good old days" are rejected. Implying the traditions of the past in the present and creating the homes that will permit further enjoyment, is the modern trend in interior decoration.



THE FUNCTIONS OF LANDSCAPE ARCHITECTS

(Continued from Page 31)

of this new note of permanence, so that instead of the transient "nouveau" of acacia, broom, privet, veronica, speckled euonymus, we would have the intrinsic merit, durable worth, and recurrent pleasure to be found in the use of holly, camellia, rhododendron and azalea.

While upon the subject, let us consider honest construction, by which is meant the use of materials in the frank and free manner that the inherent qualities of a given substance would dictate. Avoid imitation. It would seem just as appropriate to imitate a clod of dirt, as to imitate a stepping stone in cement. Yet on every hand we find imitation stones "ad nauseum". When natural field stones are used, there is one simple rule for their disposal which should seldom be violated; as nearly as possible, the stone in its new position should lie as it formerly lay in nature. Such a position is usually almost horizontal—the angle of greatest repose. What do we see in thousands of homes in our cities? Paths edged with sharp pointed stones set in as rigidly vertical position as possible; that ubiquitous abomination, a row of vertical stones around a tree; and slippages of steep earth prevented by embattled arrays of rocks stiffly erect and apparently ready to fall out of place. We have veritably sown the teeth of the dragon.

Streets afford opportunities for the achievement of beauty. They are potentially tree-lined vistas, but actually they are ruined as decorative compositions by the ever present poles with their entanglement of wires. It is hard to understand why the better residential sections of our cities should tolerate wires above ground. Have you ever tried to photograph some lovely spot, and upon the development of the negative discovered the unsuspected intrusion of a nest of poles? Continued repetition had battered down your sensitive recoil from ugliness, the presence of an ugly object had so seared a spot in your consciousness that you became callous to its existence. Our physical environment "Does something to us." We are ennobled in the presence of beauty, debased before the ugly.

It is axiomatic that nature most quickly heals any transient scar upon the universally beautiful face of the earth. Ugliness is the spawn of unworthy thought. By and large the sole perpetrator is man. What a sorry mess we have made of things! The challenge comes to this age to retrieve our spiritual heritage, and atone for an offering of straw in the temple of beauty.

CALIFORNIA ARTS & ARCHITECTURE



The Wilshaw Ranch in Patagonia

Roland E. Coate, Architect

(See Pages 16-18)

FEBRUARY, 1937

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Editorial

JUST what kind of reasoning has led the sit-down strikers to the conclusion that employment for a certain number of hours per day entitles them to permanent residence is difficult to grasp and impossible to understand. Demands for increased wages, better working conditions, shorter hours, the five-day week have been receiving increasing sympathy from the public at large, regardless of the justice of those demands, probably because of the repeated insistence of organized labor. But now that organized labor has gone to the asinine extreme of claiming the right to move in, bag and baggage and to take up permanent residence in a building where they have been employed six or eight hours a day, the long-suffering public is beginning to look at the situation with reverse English and labor is in the way of losing most of the good ground they have covered in the past twenty or thirty years.

There is also a paradoxical aspect to the situation. In order to accomplish a six-hour day they demonstrate their ability to stay on the job for a twenty-four-hour day. If they can get away with this movement in Flint, Michigan, there is no assurance that all forms of labor cannot do the same thing in private residences, offices, retail stores, gardens and public parks. It would seem that the courts must rule that such action is trespass or that occupying another's premises without permission is trespass only when the unwanted trespasser has no union card. Of course, there are so many ways to reduce the arguments of the sit-down strikers to an absurdity that it is foolish to start, but the situation is more serious than most people realize.

Not long ago a striker, who could barely speak English, while looking for the California State Relief headquarters, got into a private office. He was a tough-looking customer, and sat there for some hours. To all requests he replied, "When I get money I go." Finally it got beneath his ossified brainpan that he was in the wrong office and he reluctantly departed, but not until everyone in that office had a good scare. Your office or home may be next on the list.

HORIZONS

AS AN exclusive subject for study one might spend a profitable and happy lifetime studying horizons, or to be more accurate, skylines. On the deserts of Arizona, New Mexico, California and the great Sahara the horizon is painted in ethereal colors that change hourly from morning until night. On the Pacific, the Atlantic, the Caribbean and the Mediterranean the majesty and incomparable changing beauty of the horizon have kept wanderers pursuing some rainbow's end. But greater than all of these is the mental horizon.

Here we have no limits except those imposed by our training or our own indifference. With knowledge and with those sources of information that are available to all who will use them we can explore all horizons. Why, then, do we not do more to develop the mental horizons of our younger generation? Most of our prescribed curricula are pointed toward the making of money rather than the development of a capacity for happiness and the enjoyment of the beauty that is ever available in undiminishing profusion. None so blind as those who will not see.

CORRECTION

THERE is prevalent misapprehension about California's John Henry Nash and the present status of his work.

In his own words, Mr. Nash says: "During the past two years my health was far from good, and it was necessary for me, first to limit my activities, and then to consider the idea of retiring. But now good health has been restored to me, and I want to work."

And he is working! Back in the same old place in Sansome Street, contrary to reports, John Nash is tearing into the type with the energy of a dachshund after a badger. In a flurry of commas and blizzard of brass rules we found him busy on four new books. Long may he wave the bus.

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
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CONTENTS

FEBRUARY, 1937

Cover—The Wilshaw Ranch in Patagonia, Roland E. Coate, Architect.

Editorial	2
The Calendar—Announcements, Music, Theater, Drama	3-5
Financial Comment	3
Art Calendar	6
Art on the Run	7
Brief Biographies	7
Backstage Hollywood	9
I Have a "Doggy" Home	10
Smart Clothes for the Desert	11
Antiques	13
Running Fire	15
The Lord and Master Surveys His Domain	16
The Wilshaw Ranch, Roland E. Coate, Architect	17-18
Shadows Cast Before	19
The All-Electric Demonstration Home at Palm Springs	20-21
Mensendieck House, Richard J. Neutra, Architect	22-23
Home of Mr. and Mrs. H. U. Brandenstein, Van Pelt and Lind, Architects	24
Home of Mr. and Mrs. James V. Guthrie, Van Pelt and Lind, Architects	25
Home of Mr. and Mrs. James W. McAllister, Charles O. Matcham, Architect	26
Home of Judge and Mrs. Ralph Clock, Charles O. Matcham, Architect	27
Home of Mr. and Mrs. Charles O. Matcham, Charles O. Matcham, Architect	28
The Decoration of the Desert House	29
The Racquet Club, Spencer and Landon, Architects	30-31
Palm Springs Gardens	32
An Oasis Must Have Plants	33
The Amateur Botanist	34
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

DECORATORS TO THE AID OF ENGINEERS

THE Pennsylvania Railroad has called upon interior decorators for assistance in designing three new railroad coaches. The engineers contributed their ability to the design of seats, air conditioning apparatus and fixtures, but it was the opinion of the officials of the Pennsylvania Railroad that their passengers demanded pleasant surroundings as well as comfort while traveling. Interior decorators with their knowledge of color harmony, design, texture and form were asked to cooperate in the creation of three experimental coaches.

The ideal of these coaches was not the ultimate in streamline or striking contrast of design, but rather that they express comfort in pleasant surroundings. To express this ideal the services of

professional decorators were called upon and from all reports the results fulfilled the ideal desired.

TERMITES AGAIN

SAN FRANCISCO has always been slow to take up new ideas. In some instances this has kept the city out of trouble. In others it has cost her large sums of money. But when it comes to measures for the protection of life and from fire hazards she should abandon her dilatory and debating habits and get down to action.

There is a measure up for consideration. It calls for an ordinance enforcing the use of anti-termite treated lumber in building construction. This is common sense and has the backing of all conscientious architects. Los Angeles has such an ordinance. Let us pray that San Francisco passes hers quickly.

THE CALENDAR

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE immediate outlook for business is not reassuring at this writing, as with the increasing number of "sit down strikes," and the flood damage in the Ohio and Mississippi Valleys, a definite loss in purchasing power has been suffered, and the end is not yet in sight. How long these conditions will continue, and whether they will result in a serious check to the improvement in general conditions that has been evidenced in the last quarter of 1936, depends on both the Administration at Washington and the return to more normal weather conditions.

As we look at conditions outside of our own country, however, we find certain facts and thoughts that are more encouraging. The increased World prices for primary commodities have brought prosperity to the raw material countries, and they are entering the World markets for industrial goods in large quantities. Argentina is the leader in the recovery of the raw material nations, but all of them are increasingly in the market for the products of such industrial nations as England, Germany, and the United States. That England has been leading in the race is well illustrated by the British steel industry, which is booked for months ahead and is now placing orders in American mills for supplies to meet some of its foreign demands.

That there is hope for an extended betterment of World conditions is well illustrated by the following quotation from a foreign letter under date of January 26: "The most important thing now going on in the World, domestically as well as internationally, is the attempt to negotiate a firm and lasting peace in Europe, based on a new economic set-up, and credit grants by Britain, France and the United States to both Italy and Germany." The Roosevelt-Runciman conversations covered this subject.

Given further improvement in World commerce, this country will have its share, and in the production a large part of the load will fall on two important activities that at the present time are behind in production facilities. These are the electric power and railroad industries. Studies show that they are both at maximum capacity at present—the power industry must have additional generating capacity, and the railroads additional freight equipment and motive power. Those companies that are specially equipped to fill this need are well worth investigating from either an investment or speculative viewpoint.

There are three companies that are prominent in supplying both the utility and railroad field: General Electric, Westinghouse Electric and Superheater Co. Among those prominent in the utility field are Allis Chalmers, Foster Wheeler and General Cable. In the freight equipment field we find Pullman, General American Transportation, American Car & Foundry, and Pressed Steel Car. Among the locomotive builders are American, Baldwin and Lima Locomotive Companies; while General Steel Castings Co. supply a large part of the locomotive castings. Westinghouse and New York Air Brake supply the brake equipment for both the locomotives and cars.

El Mirador Hotel, against the majestic snow-capped San Jacinto. In the language of the venturesome Spanish explorers, the first white men to tread the sands of Palm Springs, El Mirador means "The Lookout." A lookout for all the scenic beauty of desert and mountains, El Mirador is a place apart, warm and bright with sunshine, romantic beneath the stars. After sunset there are informal dinner dances, bridge parties, oldtime barn dances, hayrack rides, and cowboy entertainment. El Mirador assures a perfect escape from noise and hurry.



LECTURE COURSE, outlining current events, is continued at the Community Playhouse, Pasadena, Monday afternoons at 4:15. Dr. Chester Rowell acts as presiding officer. The dates and speakers scheduled are:

Feb. 1, Hans Hellrits, "Skyscrapers in Arabian Deserts", illustrated.
Feb. 8, Negley Farson, "The Desert".
Feb. 15, John T. Flynn, "What's the Matter With Us Now?"
Feb. 22, Captain C. R. W. Knight, "Monarchy of the Air".
March 1, Thornton Wilder, "The Novel Versus the Drama".

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, gives a series of illustrated lectures by nationally known travelers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. On February 23, Harrison Forman, by words and pictures, brings Tibet, the far removed and little known, to Pasadena, and on February 25 to Los Angeles. In March Osa Johnson intends to resume the illustrated lecture series so tragically interrupted, and will give "The Wildest Borneo" at Pasadena and Los Angeles.

THE MODERN FORUM, Herman Lissauer, director, presents speakers selected on the basis of scholarship and independence of mind, the subjects being as varied as the treatment. The series is given at the Philharmonic Auditorium, Los Angeles, and the Ambassador Hotel, Pasadena. February speaker, Negley Farson, international journalist, is heard the eighth. His subject is "Behind the Headlines." March 8 Rockwell Kent gives an account of his life with the Eskimos in "Cold Feet and Warm Hearts in Greenland," illustrated.

COMMUNITY FORUM at Mills College, the first and third Mondays of the month, Science Hall, are open to the public for the discussion of topics of general interest by well informed citizens and visitors.

GREENWOOD REVIEWS are popular entertainment in California during the winter season. Current events are interestingly interpreted by Althe Barrett Greenwood and new books and plays are vividly reviewed. The dates for Miss Greenwood's talks are, Hotel St. Francis, San Francisco, February 8; Shakespear Club, Pasadena, February 17; Ambassador Hotel, Los Angeles, February 18, and Huntington Beach, February 16.

AT HOTEL HUNTINGTON, Pasadena, two different series of reviews are presented. Mrs. Edna Ruhm continues her "Events of the Hour" lectures and has February 11 at 10:45 A.M. Mrs. Jack Valley discusses current topics, interprets world news, books and plays, February 9 at 11:00 A.M.

MOTION PICTURE FORUM, 716 North La Brea Avenue, Hollywood, sponsors a Motion Picture Appreciation Course, conducted by Mrs. Sarah McLean Mullen, each Thursday evening at 8:00 P.M.

CLASSICS OF THE SCREEN, used as lecture subjects in the Extension Division course of the University of California include "The Western Film", February 2, "Comedies", February 16, "The Film and Contemporary Life", March 2, "Mystery and Violence", March 30, and "Screen Personalities", April 13.

SCREEN ACTORS' GUILD BALL, the fourth annual, is scheduled at the Ambassador Hotel, Los Angeles, February 13. Robert Montgomery is the president and Joan Crawford is chairman of the ball committee.

WOMAN'S AUXILIARY of the California Babies Hospital, with members at Los Angeles, Beverly Hills, Pasadena and San Marino, sponsor a benefit ball at the Los Angeles Turf Club, March 8. Mrs. Oscar Rasbach is general chairman for the function.

WINTER PROGRAMS are announced for mountain parks and include: Fifth annual Big Pines Snow Tournament; Lake Arrowhead Ski Club Tournament; Camp David, Fancy Costume Snow Carnival, all February 6-7. Lake Tahoe, February 12-13-14, annual Open Winter Sports Tournament; Cisco, February 20-21-22, California Ski Association; Mt. Shasta, February 6, Inter-scholastic Ski Meet, February 13-20-21, Ski Tours and Ski Jumping, Placerville area, Cross Country Ski Races, February 12-13-14. Yosemite has innumerable exhibition skating and skiing programs, with a fancy costume skating carnival and pageant, February 14, a special Washington's Birthday event, and the second annual Pacific Coast Intercollegiate ski tournament for the Yosemite Winter Club trophy, February 26-27-28.

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leach.

ANNOUNCEMENTS

BULLOCK'S, Los Angeles, announces: Saturday, February 6 and 20 at 10:30 a.m., Dr. Bruce Gordon Kingsley presents symphonic interpretations of orchestral music of the Los Angeles Philharmonic Orchestra. Wednesday, February 17 at 10:30 a.m., Alice Gramis Botsford presents monthly series of drama review of theater and stage. Saturday, February 13 at 10:30 a.m., Mrs. J. Valley presents her monthly drama and book review. Saturdays, February 6, 13, 20 and 27 at 10:00, 11:00, 1:00, 2:00 and 3:00. The Olivera Puppeteers—a delightful program for children.

MARGARET HARRISON, world traveler and journalist, is giving a series of talks under the general heading, "There Is Always Tomorrow", at the Hotel Huntington, Pasadena. The treatment of world affairs, personal experiences, interviews, and general comments make up these interesting programs. The dates are February 8 and 22, and March 8 and 22.

THE SALON GROUP, under the leadership of Joine Alderman, postponed the presentation of the pantomime, "Aleaddin and His Wonderful Hollywood Lamp", to February 16-17, at the new Warner Brothers' Studio Theater. It is a new production, and the Los Angeles Philharmonic Orchestra.

CASA COLINA, Convalescent Home for Crippled Children, is to be opened, May 1, in the former home of the late Mrs. Margaret Fowler and adjacent buildings on the campus of the California Junior Republic at Chino. Dr. L. Lincoln Wirt, chairman of the operating corporation, asks adjacent communities to donate portions of their proceeds from the annual President's ball for this cause, since the Home is patterned after the Warm Springs Foundation.

THE NATIONAL ORANGE SHOW, the twenty-seventh annual, is held February 18 to 28 at San Bernardino, the motif of decoration and entertainment being "Gay Hollywood". The opening day is marked by the dedication of the San Bernardino-Colton Bridge, near the exposition grounds.

AMERICAN ASSOCIATION of Petroleum Geologists hold the annual convention, March 17 to 19 at Los Angeles. Ralph D. Reed of Pasadena is the president.

"OUTLOOKS IN PHILOSOPHY" form the subjects of a series of non-technical lectures, Tuesday afternoons at the Athenaeum, California Institute of Technology, Pasadena. The dates and speakers are: February 9, Prof. John Eloff Boodin, U.C.L.A., "The Philosophy of a Modern Platonist"; February 16, Ralph Tyler Flewelling, U.S.C., "The Philosophy of a Personalist"; and February 23, Louis J. Hopkins, Caltech Associate, "The Philosophy of an Evolutionist."

DESERT BLOOM, in the neighborhood of Palm Springs, is expected to reach its height during February, with verbena covering the sand dunes north of Indio, the canyons showing chaparral, in tubular scarlet blossom, the red fuchsia, the white blossoms of the desert apricot tree. Dotted here and there are the creosote bushes with their yellow flowers, contrasting the indigo bush with its dark blue hues.

ANYMAY STUDIO, Pasadena, announces a course of six lessons in Flower Arrangement, opening February 2, including morning and evening series.

EVENTS of importance to members of the Southern California Golf Association include the tournament for the Del Rio course at Brawley, February 9 to 14, and the one-day tournament at Palm Springs, February 12, the day preceding the start of the annual Palm Springs invitational tournament.

NATIONAL MIDWINTER DOG SHOW is held, February 13-14, at the Civic Auditorium, Pasadena, sponsored by the Pasadena Kennel Club. Jack Bradshaw is the superintendent.

ANTIQUES FOR BEGINNERS. A series of talks is given every Monday by Alice Rollins at 1617 N. McCadden Place, Hollywood.

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THE LOS ANGELES TURF CLUB offers the best in racing, rain or shine whether the weather be hot or cold, each day, except Sunday and Monday, at Santa Anita Park. Two special events mark this month, the Santa Anita Derby on February 22, and the Santa Anita Handicap, February 27. The season continues through March 6.

SANTA ANITA BALL is held, February 27, at the Ambassador Hotel, Los Angeles, in the Fiesta Room. It is given by the Los Angeles Turf Club for the presentation of trophies.

IN POLO the High Goal Matches at Midweek, opened January 24 and continue every week-end to May.

PALM SPRINGS INVITATIONAL LINKS TOURNAMENT is a three days event, opening February 13, with a seniors' competition, February 14-15, thirty-six medal play event, with competition and both gross and net prizes.

THE VALLEY KENNEL CLUB holds the annual Dog Show, February 28, at San Bernardino.

TUCSON KENNEL CLUB has announced March 13-14 as the dates for the annual Dog Show at Tucson, Arizona.

POLO at Fleischmann Fields, Santa Barbara, includes the Tournament for Billings Gold Cup, February 7-14; Pacific Coast Open Polo Championship, March 1-14.

GRIFFITH PARK PLANETARIUM, Los Angeles, offers one of the most interesting exhibitions, pertaining to astronomy and the movement of all heavenly bodies, in the United States. At three in the afternoon and at eight in the evening demonstrations and lectures are given regarding positions of the stars and planets.

LINCOLN MEMORIAL SHRINE is dedicated at Redlands, February 14, with the Lincoln Club in charge. The memorial was built by Robert Watchorn in honor of his son who was killed in the World War.

ENGLISH FOLK DANCE GROUP of Pasadena, directed by Gene Gowing, meets regularly every Tuesday at 8:00 p.m., at the Westridge School for Girls, 324 Madeline Drive, Pasadena.

AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS, Pacific Coast Chapter, holds an exhibition of gardens in miniature, as well as garden tapestries, old garden prints, landscape paintings, books and photographs, February 13 to March 22, Civic Center, Museum of Art, San Francisco.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sustained by the Musical Association, and directed by Pierre Monteaux, continues the Silver Jubilee Season at the Memorial Opera House. Ten pairs of Friday afternoon and Saturday night concerts constitute this season. The Saturday night concerts are a repeat of the programs offered on Friday afternoons but at a less price. Celebrated soloists appear at all concerts except the final pairs, April 23-24.

SAN FRANCISCO ART COMMISSION sponsors three Municipal Symphony Concerts during the winter, February 26, March 23, and April 20. These concerts are given by the San Francisco Symphony Orchestra, conducted by Pierre Monteaux.

PHILHARMONIC ORCHESTRA of Los Angeles, sponsored by the California Symphony Association, and conducted by Otto Klemperer, offer twenty weeks of symphonic music, giving twelve pairs of concerts and ten Saturday events at the Philharmonic Auditorium, Los Angeles. The dates and soloists for the month are: February 4-5, Erica Morini, violinist; February 18-19, Nathan Milstein, violinist. The orchestra is also heard at Pasadena, Claremont, San Diego, Santa Barbara, and at Westwood.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles gives the first concert of the season, February 26, at the Philharmonic Auditorium, Los Angeles, under the direction of Dr. William Ulrich, with Anita Louise, harpist, as soloist. Mrs. Bessie Fuhrer Erb is concert master.

THE ARTIST SERIES presented by Peter Conley at the Memorial Opera House, San Francisco, includes the famous pianist, Sergei Rachmaninoff, February 5 and 7; Marian Anderson, Negro contralto, February 24.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, first aroused interest in chamber music and now keep that interest growing by presenting the best artists and the finest chamber music. The concerts are given Sunday evenings at 8:15 at the Community Playhouse, Pasadena, one each month. The Abbot Quartet is heard February 7, and on March 7 the sensational Italian harpist, Alberta Salvi, with a group of assisting artists playing flute, violin, viola and 'cello, gives the concert.

WINTER SERIES of four concerts is scheduled for the Lobero Theatre, Santa Barbara. The immediate dates and artists are, February 12, Leonard Pennario, concert pianist, and Wynne Davis, lyric-dramatic soprano. March 12, Ish-Te-Opi baritone, Ho-Te-Ma-We, mezzo-soprano, and Margaret Bitter, pianist.

MERLE ARMITAGE presents George Gershwin and the Los Angeles Philharmonic Orchestra, conducted by Alexander Smallens, in an all Gershwin program in two concerts, February 10-11, at the Philharmonic Auditorium, Los Angeles.

CLAREMONT COLLEGES includes an artist course program each season for the entertainment of each month and their friends. In February Sergei Rachmaninoff, pianist and composer, and Nathan Milstein, young Russian violinist, are the artists selected.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, presents a concert each month at the Civic Auditorium, Pasadena, open to the public. The current date is February 27.

LOS ANGELES FEDERAL MUSIC PROJECT offers symphony concerts every Wednesday evening, 8:30, at the Trinity Auditorium; and at the Figueroa Playhouse a series of Gilbert and Sullivan operas are given nightly, except Sundays and Mondays.

SAN CARLOS OPERA COMPANY, Fortune Gallo, general director, and the San Carlo Ballet, gives twelve performances, February 12 to February 24, at the Philharmonic Auditorium, Los Angeles. The operas include "Mme. Butterfly," "Martha," followed by "Viennese Life" a ballet fantasy, "Aida," "La Boheme," "La Traviata," "Carmen," "Jewels of the Madonna," "Faust," "Rigoletto," "Lohengrin," and a triple bill, "L'Oracolo," "Pagliacci," and "Viennese Life."

COMPINSKY TRIO announces concerts, February 8 and March 22, 8:30, at the Pacific Institute, Los Angeles.

SINFONietta ORCHESTRA, Giulio Minetti, conductor, gives San Francisco unusual musical entertainment during the winter season. The programs are compiled by the director and contain old and new classics, rarely presented and especially arranged for a small orchestra, the third and last Sinfonietta concert of this season is given at the Community Playhouse, San Francisco, February 16.

ERICA MORINI is heard February 9 at the Philharmonic Auditorium, Los Angeles, in the Merle Armitage course.

THE ELMER WILSON ARTIST SERIES, presented at the Civic Auditorium, Pasadena, includes Sergei Rachmaninoff, pianist, February 1; Richard Crooks, February 11, and the San Carlo Opera Company in an evening performance.

BEAUX ARTS CONCERT SERIES, I. D. Morgan, manager, provides concerts and soloists at the Polytechnic Auditorium, Long Beach. Nathan Milstein, young violinist, appears, February 26. The San Carlo Opera Company is heard at matinee and evening performances, February 11.

COMMUNITY OPERA ASSOCIATION of Riverside, under the direction of Marcella Craft, offers grand opera in English with a cast of local singers. "Daughter of the Regiment" is the opera, February 4, and "Fra Diavolo" is scheduled for March 18.

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NOACK STRING QUARTET is heard in concert, February 12, at the Women's Athletic Club, Los Angeles.

RICHARD TETLEY-KARDOS, pianist, gives a recital in Alumni Hall, Occidental College, February 22. This is one of a series of concerts given for the benefit of a scholarship fund for applied music within the college department.

LAURA SAUNDERS, lyric-dramatic soprano, is heard in recital at the Music Room of the Biltmore Hotel, Los Angeles, February 15.

RADIANA PAZMOR, contralto (of San Francisco), assisted by Mildred Couper, pianist, and Henry Eichheim, violinist and composer, announces a concert, February 11, at the Music Room of the Los Angeles Biltmore.

THE BEHYMER CONCERT CALENDAR constantly offers the best in music to Los Angeles audiences. The artists of the month are Richard Crooks, tenor, February 2; Vienna Boys' Choir, matinee and evening, February 6, and the San Carlo Opera Company, February 12 to 24. In March Marian Anderson, contralto, is heard and the Trudi Schoep Comic Ballet.

JUNIOR LEAGUE of Pasadena again sponsors the Young People's Symphony Concert series at the Civic Auditorium, Pasadena. The concert of February 5 is given by the Vienna Boys' Choir, and on March 12 the Junior College Symphony Orchestra is heard.

FESTIVAL OF THE ARTS, for the purpose of advancing American music, drama, the dance, literature and art, is held again in Southern California, May 9 to 15. The Festival is sponsored by the Women's Community Auxiliary Service of the Los Angeles Chamber of Commerce. Dr. Andrew Neff, secretary of the Pasadena Music Festival, is assisting and cooperating in every way possible in listing proposed contestants. A booklet containing full details may be secured at the festival offices, Chamber of Commerce Building, 1151 South Broadway, Los Angeles. Registrations for the Pasadena Division will be held at the Pasadena Chamber of Commerce every Friday from 9:00 A.M. to 5:00 P.M. For information call Mrs. Betty Theiss, Sterling 4734. Registrations close April 1.

THEATER NOTES

LITTLE THEATER OF BEVERLY HILLS for Professionals is now established at 8533 Santa Monica Boulevard, formerly the Jean Muir Theater. The first production in the new locale is "The Shining Hour," starring Claire Windsor. The second play scheduled is "The Sleepwalker," by Dr. Cecil Reynolds. Frederick Giermann is directing, and plans to open a Workshop Theater later as an experiment.

GEARY THEATER, San Francisco, announces the opening of "The Return of Hannibal," by Amory Hare, February 1, under the management of Ralph Ketterling. Following the San Francisco run the play is scheduled for an engagement at the Belasco Theater, Los Angeles.



COMMUNITY PLAYHOUSE, Pasadena, offers four notable plays in the late winter season. The Playhouse maintains a regular schedule of two plays each month, each running approximately two weeks, opening on Tuesday evening. No performance on Sunday. Monday, matinee on Saturday only. Gilmor Brown is the supervising director, and Charles Prickett, business manager.

To Feb. 6, "We Dress for Dinner", by Aben Kandel.
Feb. 9-20, "Murder in the Cathedral", by T. S. Eliot.

Feb. 23-March 6, "Emma", by Jane Austen (dramatization by DeWitt Boden).

March 9-20, "Lost Horizons", by John Haydon (not the Hilton novel).

The Laboratory Theater, a branch of the Playhouse, functions in the Recital Hall for the benefit of the new playwrights. A new play is presented every other week.

AT PADUA HILLS THEATER, near Claremont, the Mexican Players continue one of their popular productions, "It Rained in Ixtlan del Rio", nightly Wednesday through Saturday, with matinees Wednesday and Saturday. Juan Matute provides the comedy element as the irrepressible gay band leader in contrast to Charles Dickinson in the role of the harassed "professor" who collects bugs.

GATEWAY THEATER, 4212 Sunset Boulevard, Los Angeles, announces "Bachelor Apartment", by Eleanor Maronde opens February 9. Francis Hickson is directing.

CREATIVE ART THEATER, newly organized by Karol Waxman, is at 1737 North Highland Avenue, Los Angeles, and offers the Jewish classic, "The Dybbuk", by S. Ansky as the first production, opening February 3.

THEATER AMERICANA, presenting varying community groups, announces "Turquoise Matrix", February 15-16-17, at the Altadena Recreation Building, Mt. Curve and Lake Avenue.

PALO ALTO COMMUNITY PLAYERS, Palo Alto, are organized as an amateur non-profit group and are directed by Ralph Emerson Welles. A play schedule is followed, June to January. The play scheduled for February is, "And So To Bed".

SAN MARINO STUDIO THEATER, 1140 Keweenaw Drive, San Marino, is one of the most attractive and comfortable of the intimate small theaters. The productions are well selected and carefully directed. That comedy of small-town American life, "The Late Christopher Bean", by Sidney Howard is the latest presentation. Douglas Cooper is directing.

"ROARING GIRL", a new three-act play by John C. Moffit, has its premiere as a Federal Theater production at the Mayan, Los Angeles, February 4, staged by Robert Henderson.

THEATER OF THE MAGIC STRINGS, 3834 Wilshire Boulevard, Los Angeles, is offering "Marionette Varieties" nightly, Wednesday to Saturday. "Jewel Tree" is the Wednesday and Saturday matinee presentation.

EL CAPITAN, Hollywood Boulevard at Highland, is presenting "The Petrified Forest", by Robert Sherwood, featuring Conrad Nagel.

GOLD HILL PLAYERS of Monrovia present "Petticoat Fever", February 18-19-20, at their interesting playhouse.

JANE COWL fills a ten-day engagement, opening February 17, at the Biltmore Theater, Los Angeles, offering "First Lady", great comedy success by Katherine Dayton and George S. Kaufman.

BELASCO THEATER, Los Angeles, presents "The Return of Hannibal", beginning February 15, following the San Francisco engagement.

MARIONETTES of the San Francisco and Los Angeles units of the Federal Theater project have been combined to eliminate duplication and to strengthen the quality of performances. Plans for marionette productions include dramatization of the Roark Bradford story, "Child of God"; "R. U. R.", by Karel Capek, and a "Satirical Review."

LESLIE HOWARD interprets "Hamlet" at the Biltmore Theater, Los Angeles, opening February 5.

The old pool and bath house bordering the Indian reservation at Palm Springs is one of the rare reminders of the early days and of relics that are fast disappearing.

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, sculpture and prints by members.

CORONADO

AINSLIE GALLERIES, Hotel Del Coronado: Painting selected from the large collection of the New York galleries.

CLAREMONT

SCRIPPS COLLEGE, Art Building: Recent water colors by Millard Sheets.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Glendale Art Association Exhibition through February.

FILLMORE

ARTISTS BARN: E. Roscoe Shrader, Luvena Vyskel, Gertrude Harpold show paintings to February 9.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Water colors and book plate designs by Anthony Euer to February 9. Sculpture by Gladys Bush, most recent work, February 8 to 22.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American artists.

PRINT ROOMS, 1748 N. Sycamore Ave.: Etchings and prints by nationally known as well as local artists. Etchings by William C. Heintzleman, from the artist's private collection opens February 3.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar Street: Paintings by George and Olive Barker through February.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd. Collection of American Indian paintings, Pueblo, Navajo and Hopi, including "Corn Dance" by Awa Tsihe, and two of the Navajo pictures of weaving by Sybil L. Yazzi.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: The February-March exhibit by representative members of the Laguna Beach Art Association.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: General Exhibition by members of the Painters and Sculptors' Club.

BILTMORE SALON, Biltmore Hotel: Memorial exhibit of paintings by George K. Brandt.

BUILDING MATERIAL EXHIBIT, Fifth Street at Figueroa: To February 16, water colors by Ogden W. Kugler, depicting widely different regions, and old world architecture, both interiors and exteriors.

CHOUINARD SCHOOL: To February 20, illustrations by Pruett Carter. February 18 8:00 p.m., Mr. Carter talks on the problems and requirements of the modern magazine illustrator.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Clyde Scott paintings, Irene B. Robinson, illustrations for animal books, Louise Everitt, paintings, through February.

FOUNDATION OF WESTERN ART, 427 S. Carondelet St.: Work by Oriental artists of Los Angeles opens February 3.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Paintings by Jean Manneberg; Miniatures by Beatrice Smith Clark through February.

GRAFTON GALLERIES, 8947 Sunset Blvd., a branch of a San Francisco organization. Paintings by well known artists of southern California including Frank Tenney Johnson, Kathryn Leighton, Edgar Allan Payne and Maurice Braun, with good examples of nineteenth century English pictures.

LOS ANGELES MUSEUM, Exposition Park: To February 19, International Aeronautical Art Exhibition, including oil and water color paintings; sculpture; black and white work; art photography and miniatures, each exhibit to show some form of aeronautical activity or development. Academy of Western Painters, "Saginaw River" by Robert Cluny, first prize in Academy awards. "Purple Tide" by William Ritschel, was given second prize, and "Nana Bryant in Costume" by Anna Wilson, third prize. Honorable mentions went to Paul Lauritt for "Alaska Winter"; Arthur Rider, "Floral Harmony"; and Lee Blair, "Moss Landing." The third annual exhibition, and annual exhibition by California Society of Miniature Painters.



A pencil sketch of a canyon near Palm Springs by Hugo E. Rausch, a Californian, whose sketches of Tahoe and Yosemite show the same high craftsmanship of line.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: California's Federal Art Project lithographs, opens February 2.

PUTZEL GALLERIES, 4729 Hollywood Blvd.: Drawings by James Thurber.

RAYMOND AND RAYMOND, 8652 Sunset Blvd.: Open their new galleries with an exhibition of the work of Paul Gauguin in facsimile reproduction.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Casa de Adobe, near the Museum, open Wednesday and Sunday, 2 to 5, is a replica of an old Spanish-California house, authentically furnished throughout.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Sculpture by Alexander Archipenko through February 13. Paintings by Aston Knight, also shows of Bourdelle, Pedro Gargallo and Albert Gleizes.

"TWENTY DOLLAR GALLERY," 8145 Sunset Blvd., recently opened by Mrs. Marguerite Zimbalist, shows small oils and water colors by Louis M. Elshemius, also the work of Esther Pressoir and Bernadine Custer.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: To Feb. 15, portraits by Ann Wilson; opening Feb. 15, oils by Albert Sumner Marshall.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Paintings by Nicolai Remisoff and W. F. Rauschnabel to February 28. The gallery is open to visitors without charge every Sunday and Wednesday afternoons, 2 to 5.

OAKLAND ART GALLERY, Municipal Auditorium: Abstractions by Jawlensky. Works by Jacques Schrier.

PALM SPRINGS

DESERT INN GALLERIES: Paintings by American artists.

PASADENA

JOHN C. BENITZ GALLERIES, 27 S. El Molino Ave.: Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers and a fine collection of oil prints.

GRACE NICHOLSON GALLERIES: 46 N. Los Robles Ave.: Exhibition Pasadena Society of Artists, February 3 to 28. Also Tibetan portraits by Francis Helps; landscapes by Aaron Kilpatrick, William Henry Price and Harvey D. Coleman.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Miniatures by Martha Wheeler Baxter; portraits by Herbert Acker, Arnold Mountfort, Austin Shaw, Ruth Miller Fracker opens February 3.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the California Society of Etchers in the Print Room.

PALOS VERDES

PALOS VERDES ART GALLERY, Palos Verdes Estates: From February 7 to March 5, cartoons and tapestries by Lorentz Kleiser.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Permanent collection of paintings and sculpture, notable exhibitions arranged each month.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Students' work.

AMBERG-HIRTH GALLERY, 165 Post Street: Functional handicrafts, modern interiors.

THE ART CENTER, 730 Montgomery Street: Works by George Post, to February 13; Marjorie Nahl, February 15 to 27.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Poster exhibit by students.

CHILDREN'S GALLERY, 465 Post St.: Public School children's work.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Period rooms. Contemporary prints.

PAUL ELDER GALLERY, 239 Post St.: Ramon Price, water colors to February 6; Roberto Montenegro, oils, February 8 to 27. Photographs by Brett Weston, March 1 to 20.

GUMP GALLERIES, 250 Post St.: Paintings of floral subjects by various artists. Collection of prints.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Regular California Contemporary exhibit, changed monthly.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Paintings and Prints by Paul Klee to February 7; Landscape Architecture, its contemporary expression and historical sources, February 12 to March 22. Genre Paintings, circulated by the American Federation of Arts, February 8-25. Fifty-seventh Annual Exhibition of the San Francisco Art Association, March 26 to May 2.

SHELL BUILDING ART GALLERY, 100 Bush St.: Photography, students and professionals.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Diversified in oils, paintings and prints, are changed twice a month.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth Century English portraits, Flemish and Italian primitives. Galleries and gardens are open daily, except Monday, 1:15 to 4:30. Reservations for cards of admission may be made by telephone. Blanchard 72324, and Wakefield 6141.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: Contemporary European and American paintings. Santa Barbara artists.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: Tenth annual state-wide exhibition, February 7 to 21.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by American and European artists. Californiana. Open daily except Mondays, 1:30 to 5. Sundays, 10 to 5.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Student Show of the California School of Fine Arts.

MISCELLANY

MUNICIPAL ART COMMISSION of Los Angeles, Dr. John H. Weeks, president, passes upon the architecture of buildings and certain structures over public property, as well as upon works of art, such as paintings, sculpture and murals, acquired by the city. The Fred Blanchard Art Memorial Collection in the City Hall was recently enriched by an oil painting by the late William Swift Deane of Laguna Beach, presented to the city by Mrs. Daniel. The picture is entitled "Christmas Flowers at Capistrano Mission".

WOMEN'S COMMUNITY SERVICE AUXILIARY COMMITTEE of the Los Angeles Chamber of Commerce plans to present a George Washington statue to Los Angeles for the City Hall. It is to be a replica of the Houdon statue of Washington, D. C. Henry Lyon, sculptor, is to cut the inscription.

MILLS COLLEGE announces completion of plans for four courses in art by the Extension Education Department for the spring semester, opening early in February. Dr. Alfred Neumeyer, director of the Mills College Art Gallery, presents "Italian Painting from 1300 to 1800" in a series of ten meetings, Thursday evenings, 7:30, opening February 11. "Survey of Early Chinese Art" is the theme of the Wednesday afternoon meetings by Mrs. Alice Eather, 4:15, beginning February 3. Miss Esther Waite conducts Tuesday evening classes in "Life Drawing" at 7:15, opening February 2. Children's art class meets Saturday mornings at 9 for fifteen weeks under Miss Berce Weimann.

SAN FRANCISCO ART ASSOCIATION announces only oil paintings, tempera on panel and sculpture will be included in the fifty-seventh annual exhibition, March 26 to May 2. Any living American may submit for exhibition examples of work in these mediums. Inclusion in the exhibition will be determined by a jury of selection chosen from the artists' council of the Art Association. Exhibition is to be held at the San Francisco Museum of Art.

MUSEUM OF ART, Exposition Park, Los Angeles, was given ten valuable water color drawings to add to the Harriet and Paul Elmer Harris collection. This screen art now has a strong art collection of Impressionist and post-impressionist masterpieces. A still life by Cezanne, "The Black Clock"; Honoré Daumier's "Second Class Railway Carriage"; two paintings by Renoir, "Young Girl Seating" and "Bather"; a rare figure piece by Corot, "Young Woman with a Yellow Sleeve".

Gauguin is represented by one of his color paintings, "Flowers of Tahiti." "Post-Neuf" by Pissarro, father of the Impressionist movement. "Before the Theater" by Berthe Morisot, the first Impressionist impressionist. A fine head of a young soldier, "The Zouave" by Modigliani.



Dr. Lert
and His Pets

BRIEF BIOGRAPHIES

Dr. Richard Lert

A THIN face, a sensitive one, with the most engaging smile! That is a pin point description of Dr. Richard Lert, recently appointed director of the Pasadena Civic Orchestra. The esthetic appearance usually associated with a musician, Paul Whiteman to the contrary notwithstanding, holds good in this case. Dr. Lert not only looks like a musician but he plays as one, and what is equally, if not more important, directs as one. To see him conduct the orchestra, especially to visit a rehearsal and hear his words of encouragement, his lively comments on the rendering of a passage, to see the entire envelopment of the musician in the theme is to be assured that an orchestra with this leader can bourgeois into a true musical body.

Dr. Lert is a thorough believer in musical development; there, he feels, may be found the deepest enthusiasm unhampered by any thought of commercialism. He seems to have the fundamentals for success in a present day world, whether in relation to business or the arts. He is entirely a forward-looker, declares the present and the future hold so much, offer such advantages, that the possibilities must not be jeopardized by any discussion of the past. Coming to America from Berlin, Dr. Lert has become well known to Californians through his conducting at the Hollywood Bowl, the San Francisco symphonies, and the Opera Associations.

The Santa Monica hills assure sanctuary to many celebrities who seek seclusion after days of strenuous endeavor, and in the Lert home in this restful section may be found two celebrities, as the wife of Dr. Lert is Vicki Baum, author of *Grand Hotel* and of several lesser known novels. She has recently been in Bali accumulating material for a forthcoming book.

Laura Adams Armer

HER book, "Waterless Mountain," a juvenile dealing with the training of a Navajo lad for a medicine man—really, the Indian priesthood, won for Mrs. Armer the much-envied honor of the Newberry medal, awarded for the most distinguished juvenile fiction of the year, in 1931, and was also chosen by the Book Club as one of the Books of the Month, in the same year. This success was followed by "Dark Circle of Branches," a historical novel, for the young, of the Navajo exile during the civil war period. Both books were brought out by Longman Green.

An adult publication, "Southwest" was Mrs. Armer's next literary venture, and her last work is "Cactus", beautifully illustrated with fifty pen sketches done by her husband, Sidney Armer, the well known artist.

The Arnners live in Berkeley, California, but also have a home on a Navajo reservation in Arizona. This house, modeled after a Navajo hogan, is called by Mrs. Armer her eight-sided house. It is one hundred and fifty miles from the railroad, and the Arnners spend much time there, enabling them to know the desert and its Indians as few of the white race do. Mrs. Armer has also done some unusual painting of the southwest Indians and the desert.

George Sterling

ONE of the California poets who will live, the fame of George Sterling grows with the years. He was a member, with Mary Austen a pioneer member, of the Carmel colony, doing much of his best work there. He is the author of many volumes of poetry, "The Testimony of the Suns", "The House of Orchids", "Beyond the Breakers", etc., and of three poetic dramas, one of which, "Lillith," has been called one of the finest contributions to the poetic drama in English.

The sonnet, here reproduced, was chosen for its desert setting, and is typical of Sterling in its color, music, vivid phrasing and imaginative flight.

ART ON THE RUN

By LEO S. GOSLINER

MR. ANDREW MELLON has recently made a rival to these United States of his collection of Old Masters, historical portraits and sculpture, together with the necessary funds for their housing and care. Mr. Mellon having paid amounts ending in a galaxy of zeros for his collection has thereby gathered himself much repute as a public benefactor. I propose briefly to question this status. Is this presentation a benefaction?

As a conceit of our national vanity the ownership of a rival to the Louvre may have a value. However, of the many millions of people in our country, few have the opportunity of visiting our capital city even once during their lifetimes, and a very negligible number would find such a permanently fixed collection available for purposes of study. Because of its inaccessibility its benefits become limited and few. If the Mellon collection was to be of great value, could it not take the form of a traveling exhibit stopping periodically for a fortnight or so in our larger cities, playing "one-night stands" in the lesser? The endowment for its care could be applied towards its transportation and the money to be expended on its Washington tomb converted to the hiring of local halls where regular galleries are unavailable.

What other function can this collection render to

CALIFORNIA POETS' CORNER

COUP DE GRACE

By GEORGE STERLING

Lost, whether by his own or others' fault,
And broken at the desolation's core,
He watched, far up, a balanced buzzard soar,
And felt the molten sapphire of the vault
Converge its flame, till where the mesquite halt
He fell at last upon the desert floor—
The jetsam of a sea that was no more—
Clutching the silver of its ancient salt.

Yet Fate was kind a moment; as in dream
He saw the snows of falling waters gleam,
And the cool foam upon a lake's white beach.
The crackling muscats drowned, in honey drips,
His palate, and Death gathered to his lips
The golden dews of orange and of peach.

Courtesy of *Sunset* magazine.

EL HOMBRE

By LAURA ADAMS ARMER

The desert mountain stands.
Though far-born winds erode,
And stunted cedars cleave its rocks
With twisted roots;
Though gods of thunder rage
About its crest,
And hurl their bolts of devastation;
Though torrents seam its parched
And scorching sides,
The desert mountain stands.

LA MUJER

By LAURA ADAMS ARMER

If I could choose my lot in life,
I'd be a quiet, restful cloud
Above a stony desert peak;
And I would cast upon its brow
Deep purple shadows of serenity;
Around its burning sides I'd trail
My scarfs of vapor.
I would not in the least complain
If all my cooling self were given
To quench the desert mountain's thirst.

art? Its fabulous cost has aided neither the living artists nor the dead and has only served to subsidize a few dealers. Art should bring with it peace, content and inspiration. The thought that one man should be permitted to amass a fortune sufficient to allow him to indulge such extravagances, while artists and art-students are denied proper living and working conditions, is as a nest for the virus of social revolt.

Finally, if the housing of such an art collection at Washington is of estimable benefit and I am wrong, certainly the act of selecting such masterpieces should not be left in such haphazard fashion to the whimsies of one man whose major activity has been in the field of finance, but rather to a group of savants under the direction of and with funds supplied by our federal government.

The Pacific slope of the United States has long been the home of an indigenous school of art. Yet, when the opportunity occurs for the expression of that art, we present a singular reticence in its display. San Francisco is planning a commemorative exposition for 1939. Thus far she has shown little forethought for making her own personality its dominant note. As the keyway to the entire Pacific rim she has overlooked Alaskan, Japanese, Chinese, Malayan, Polynesian, Cambodian, Aztec, Inca and Indian cultures in its architecture and is building an exotic, towered magnificence.

Having made this choice we can but accept it and hope to inject such other dominant features that we may still maintain our personality. This redemption can come through our art providing our
(Continued on Page 40)



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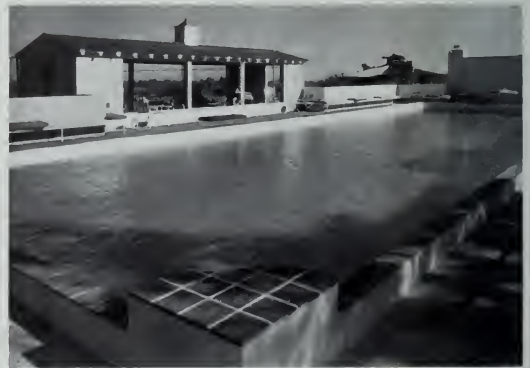
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A painting by Peter A. Ilyin portraying Prince Nanda, a character in a recent play at the Bohemian Club in San Francisco.

BACKSTAGE HOLLYWOOD

ALTHOUGH Nature was quite evidently in a spendthrift mood when she created southern California, she did hold out on one or two items—yes, it must be admitted. One of those was rivers. Movie studios can find at a distance of hardly more than fifty miles from Hollywood a replica of almost any foreign landscape, but they have to look much farther north to photograph a river scene—very often to the Sacramento river—or to the Russian river, where "Michael Strogoff" was filmed.

The job of Louis Shapiro, location director at the RKO studio, may be compared to mother's taking the family on a Sunday afternoon picnic, except that just about every day's Sunday afternoon to Mr. Shapiro. Right now he's hunting a location somewhere along the Colorado river, for the screen play of "Gunga Din." The scenes must depict India, jagged mountains and a river. Just back from settling a company of players near Sonora, a New York state setting—for "The Toast of New York," Mr. Shapiro was preparing another company to shoot "The Outcasts of Poker Flats" at Camp Idyllwild. Meanwhile the "Escadrille" company is "on location" some sixteen miles from Ventura, on a landscape replica of France.

"I read a script and then recommend locations to the director," Mr. Shapiro says. "We always try to stay at a town, but if there isn't any nearby we build a camp. Sometimes we have to pipe water four or five miles. In 'The Lost Patrol' we piped enough water to make an oasis. A sudden wind undermined our set one night, and we stayed up until morning filling holes with sand. We cooled the set by running water through encircling pipes."

The assistant director's task assumes the size of a mother hen's watching her brood, when he has to transport, feed, bunk, and keep out of the neighbor's garden more than 2500 extras. That was the army of people required "on location" for "Cimarron."

"Beau Ideal" was filmed at the sand dunes on the other side of Palm Springs, while the "Ann of Green Gables" company went "on location" to Santa Cruz.

* * *

California's feminine tourists rarely hasten to Hollywood to see an author. Generally even a writer of something like "Love on the Saharan Sands" is a hopelessly unromantic fellow who has never felt any tenderness in his life, except on the diaphragm when his dyspepsia troubles him.

Consequently, only two blocks from Hollywood's Brown Derby restaurant, outside of which the assembled movie fans wait—first on one foot, then another, then the doorman's feet, the Authors' Club meets at a weekly stag luncheon, and the only woman ever found lingering outside is possibly a member's wife restlessly waiting to have her husband take Junior to the dentist.

Irvin S. Cobb fills the chair of presiding officer, without any room to spare. Among the Club members are well known names. A guest at the luncheon today is Leo Carrillo, the actor—a descendant of a famous early California family and an authority on early California history. Carrillo's composed a book of verses called "Western Breezes" and soon to be published. He recites one of the poems—good, too.

Another guest at the Authors' gathering on this Wednesday noon is Erik Rhodes, film player and singer. Cobb announces that Rhodes was programmed for a song, but, because of a heavy cold, was forced to decline. "However," Cobb adds, "perhaps Mr. Rhodes will oblige us with a few words and a gargle."



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I HAVE A "DOGGY" HOME

By WARREN WILLIAM

I UNDERSTAND that when a man bites a dog, that's news. And I expect it's news, too, when, instead of the master leading a dog about by the leash, the dog leads the master around—quite by the nose. The whole story is a long one—much longer than a wire haired's tail.

When my wife Helen and I decided to be permanent Californians, we at once started on a shopping tour for dogs. We looked at all the breeds, and I presume the dogs analyzed us equally critically. Helen was quite taken by a Pekingese while I looked longingly at a fine, big fellow—a Great Dane. Finally we compromised on two wire haired terriers, whom we named Jack and Jill.

Since then, the birth day of a puppy to Jill seems to be followed shortly after by a moving day for the Williams. The drayman has been coming in the wake of the canine stork. We were living in a thoroughly comfortable and adequate four room apartment when Jack and Jill started rooming with us. A few weeks later we found ourselves house hunting. We settled on a place in the Los Feliz Hills, and I began building a dog run practically before we'd moved into the house.

A year later Jill became the mother of quintuplets, which, among dogs, of course, is not considered so extraordinary a stunt. But the neighbors made a considerable fuss about the quint—unfavorably. It seems the puppies were going calling without engraved invitations.

We resolved then to buy a place of our own, somewhere out of town. Now, at Encino, we still have a struggle to keep Jill's family at home. They jump fences or burrow beneath them in search of the neighbors' cats and chickens. Unfortunately, their mother sets a bad example by being the most chronic offender. However, a collar she now wears—made with a rim of light weight metal, curbs her climbing and burrowing, somewhat.

In caring for dogs I've discovered several definite "don'ts." One is—never make a dog sleep in a drafty kennel or one too close to the ground. I experimented with a number of types of sleeping quarters until I found that an oil drum makes an excellent dog house. I placed the drum on a raised foundation with a couple steps up to the entrance and a mattress made to fit properly. Both Jack and Jill seem very content with their houses. I built their run on a slight slope, which keeps it well drained.

Tight collars on dogs, as on men, have undesirable effects upon the disposition. And too much candy or tid bits between meals are good for the health of neither dogs nor children. Dogs today seem susceptible to all sorts of ills, probably from too much artificial living and not enough exercise.

Needless to say, all breeds of dogs have different natures. The wire haired is an especially happy fellow, courageous and intelligent. I've taught my dogs a kind of water polo—and one of them can sail a miniature vessel on our swimming pool. Jack delights in going to sea with me and lets me know with merry yips when he sees my schooner Pegasus. He sits on watch with me at the wheel and is a true sailor.

Helen and I think our dogs could have been prize winners if we'd entered them in some of the shows. But we wanted them as pets, and somehow a show dog, like an actor, has to be on parade. Our little fellows have escaped the extra discipline that is part of a show dog's career. We admit we spoil them—and have fun doing it.



SMART CLOTHES FOR THE DESERT

FROM breech cloth to culotte outlines Palm Springs' fashion history. The unfortunate part being that while the poor Indians introduced the breech cloth they are not allowed to continue to the culotte but must wear the hideous outfit of the white man, while the white man affects the breech cloth and the white woman revels—and reveals—in the culotte.

Since this desert spot outgrew the artists, its first patrons, it has become one of the most popular resorts in the country. Hospitality haunts the place, and entertainment lurks in the most unexpected corners and guises. Hotels, homes, clubs and roofs all provide entertainment rare and as unusual as the weather. Every sport unless we except skiing is at hand. Riding, cycling, golf, tennis, hadminton, bridge, and dancing all have their moments, and every woman entertaining or being entertained is desirous of being properly gowned for each and every occasion.

Since the valley oasis is only a matter of a drive of several hours from Los Angeles the idea of planning a wardrobe may seem superfluous but to a frequent visitor it is only natural as it is amazing how many changes of raiment the affairs of the day may demand. The lucky guest at a house party is apt to elect a three-piece talleur in which to arrive, the top coat adding comfort on the drive, and useful with the casual frock later. Every woman realizes the necessity of a tailored suit, it is the backbone of a wardrobe and it strengthens her backbone to have a good one. A clever woman can so enhance and change a suit with well selected accessories as to make a devastating entrance every time she appears in it. The tropical wools are definitely new, tweeds, nubbys, fleeces, and the colors vary pleasingly, cameo, canary, burnt almond and a smoky blue. Of course the suit may still be chosen from the whipcords and covers but there is a definite softness about the spring selections. Top coats also vary hut one for the desert is cut stroller length, swings hack with verve, is ready for anything. This may he had in petal pink, spray blue and king tan.

No matter how early—even if they are six weeks ahead of schedule on account of rain—the desert flowers are finding serious competition in the new prints. They are no end attractive whether in silks, wools or cottons. As to color and design the selection is endless, and what could be more effective for Palm Springs than a print with an American Indian motif, the list includes "Comanche Feathers," "Tepee," "Crow Headdress," "Navajo Tribe" and "Shoshone Necklace." Or what about a wool print embroidered all over in tiny ducks for attending a swimming tournament. Then there is the Dancing Lady as the gay decoration of a two-piece dress in rough silk. With a subtle note of superiority in styling the cotton prints have taken on the glamour of the Tahiti fabrics and add to that the vivacity of our own silks. Linens refuse to be outmoded by any print and appear in

(Continued on Page 35)

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ANTIQUES

By ALICE R. ROLLINS

THE GOLDEN AGE OF EUROPEAN PORCELAIN

EXCELLENCE of quality in the selection of the subject matter and a pleasing format characterize this beautiful little volume by Dudley Leavitt Pickman. There are 118 illustrations, twenty-two of which are in color, after water color paintings by Miss Suzanne C. Chapin. The form and coloring of the examples which illustrate the book are of inestimable value to the collector who does not always have the benefit of museum collections nearby for reference.

There are careful drawings of marks also of great value to the student who is apt to look at the mark first and not until later in his studies to the paste and decoration. The author has given a brief summary of the examples illustrated garnered from the works of well-known authors of ceramics. A check list of most of the prominent 18th Century European manufacturers of Porcelain is another helpful feature of the book. But perhaps the greatest charm of the book lies in the fine examples chosen by Mr. Pickman for illustration. Each one is a special bit of ceramic art to enjoy and that is the gift he has given to all lovers of beautiful porcelain through his book. A helpful page of definitions of pottery, soft paste, hard paste and stoneware is contributed by Philip Dana Orcutt, who also is responsible for the typographical format of this lovely book.

The Golden Age of European Porcelain is published by the Plimpton Press at Norwood, Mass., where it may be obtained, postpaid, for \$10.

THE STORY OF LOWESTOFT CHINA

PROBABLY no branch of ceramics has been the subject of so much controversy as has that of Lowestoft china. Just why it should have been is one of the unanswered questions that come up in the study of this fascinating subject. But perhaps enough of the general history of this much discussed china can be given that will help the young collector in his studies.

As one writer so aptly says, "The question of attribution would have been much simplified if all the factories had systematically used a mark." Many collectors consider the mark as definitely placing a piece of

pottery or porcelain, but the mark is the easiest part of an imitation. A mark should be considered "not the evidence of genuineness but the confirmation of other evidence." If we find a piece of china possesses all the characteristics of a certain factory—paste, glaze, color, quality, then the mark is further evidence that the piece is what our examination says it should be. But real knowledge comes with seeing, handling and studying specimens we know to be genuine. Once we have become familiar with the feel and appearance of the different kinds of china it is not hard to recognize them.

The story of Lowestoft china has two versions. There is the one of Oriental importation and the one of English production. In the latter part of the eighteenth century large quantities of porcelain made in China were supposed to have been produced in the little Suffolk fishing port of Lowestoft, situated on the southeastern coast of England. Fine potters and noted artists were said to have been engaged in making the fine table services decorated with coats-of-arms of old families and many other typically English decorations. Many people believed the ware was brought from China in an unfinished state and decorated and fired at the Lowestoft factory. In time the facts began to leak out. It was evident the small English factory could not have produced the great quantity or the high form of art work which was credited to it. The theory was advanced by another faction that the china was made at Lowestoft and sent to the Orient to be decorated. But this was also discounted by signed statements of some of the workmen. By a strange coincidence, just one hundred years after the closing of the factory in 1802, excavations were begun on the site of the old factory for another building. The workmen unearthed many pieces of china and a large number of molds, many of which still contained pieces in the making. In all some five hundred specimens were found with many broken pieces. Also some twenty pieces of Oriental china were dug up which were evidently used as patterns. The fragments discovered proved to be soft paste porcelain. This one fact established the difference between the English Lowestoft and the so-called Oriental Lowestoft which was hard paste. The discovery threw new

(Continued on Page 37)



A pair of engravings, crusted Sheffield trays, dated 1780, from the collection of Mrs. George M. Millard in Pasadena.

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By MARK DANIELS, A.I.A.

IT COULD BE WORSE

THE tragedy of the floods in the Ohio and Mississippi valleys has momentarily driven from our western strike-tortured minds all thoughts of our own predicament. With strikes on every side, actual food shortage in some districts, some building materials prices leaping skyward, drug supplies shrinking alarmingly, a "flu" epidemic, construction on our Exposition being held up, murders and kidnapping by paroled felons, street riots, and frozen citrus crops we had about reached the ultimate limit of elasticity in our morale when news of the far greater disaster in what we call the East came pouring in. Hundreds of thousands of people homeless and losses of hundreds of million dollars. Our thoughts at once turned to the problem of helping the people of those stricken valleys. Yes, our position was bad but it could be worse.

Now comes the time for the homeless in those two great valleys to realize that their position could be worse. Possibly God, seeing that no one could, or would, stop such lawlessness, decided to create a condition where our now legalized trespassing would be impossible. It may appear to have been a hit hard on some but it was effective for there is no question of the impossibility of a "sit-down strike" in Cincinnati for some time to come. The flood is bad, but it could be worse.

GOOSE AND GANDER

THERE are certain phases of this "sit-down" striking that are confusing. One is the relation of landlord and tenant. If a laborer can legally domicile himself in an employer's shop (which right seems to be established through refusal of authority to eject him) and remain there until his demands for higher wages are met, could a landlord move into the rooms of his tenant and remain there until his demand for increased rental is met? If the principle of legal trespass through sitting down on the property trespassed is extended it may work both ways. A day may come when the demand of the sit-downer will not be for more wages but for lower rates. Such a condition might prove annoying not only to public utilities but to city assessors and certain branches of municipal, state and federal government. It might be developed beautifully in the case of transportation. The striker could sit down on a Pullman seat and refuse to budge until the rates had been reduced. If they were not brought down to his demands before he reached his destination he could hop off and start another strike on his return trip. The more I think of it the lovelier becomes the future prospect for travel.

There is another side that seems to be hardly fair amongst these unions who boast that everything they do is on the "up and up." Certain unions are in lines of work that cannot avail themselves, to any practical extent, of this sitting-down-on-the-job business. For example, the deep sea divers would not have the same advantage in a sit-down strike that accrues to the automobile worker and it would be very difficult for unionized aviators to get far with a strike conducted in this modern manner. The cactus growers would be simply out in the cold and I doubt if the ice makers would last long. As a result of these complications it would seem that certain unions are drifting into unfair competition, a practice they claim to have been combating for many years.

COCK-EYED JUSTICE

FOR centuries civilized races, so-called, have been striving to bring about a reconciliation between capital and labor or, as labor puts it, between the top and the bottom. They have been trying to bring the two extremes together, or at least

to find a common ground upon which they can meet. Now it begins to look as if the positions will be merely reversed with the distance between as great as ever.

Perhaps that is fair enough but one thing that is not fair, and never has been, is the utter disregard of the rights of the man between; the small tradesman, the hookkeeper, stenographer, professional man, blacksmith, knife-grinder. The worthy efforts to establish future security for the laborer on salary or wages pay little heed to that honest, patriotic and great class of humanity which has ever been the upper and nether millstone.

I know a venerable cobbler who, through many years of clean, industrious life, has maintained a helper, sometimes two. I asked him why he did not lay his help off when his business was down almost to nothing. He replied he kept them on as his contribution to the community, that by doing so there was at least one less mouth to be fed at the bread line. There were times when the helper had more bread than his boss. But I do not hear of any strenuous efforts to help the cobbler. The attention is all centered on the helper who gets his salary from the cobbler who in turn goes hungry to pay it. The same condition is not uncommon in thousands of instances amongst the doctors, engineers, architects, cabinet-makers and the general run of that long-suffering and glorious mass of middle class the economists try to flatter by calling them the backbone of the nation. Justice seems to be less blind than cockeyed.

CIVILIZATION

IN his latest book, "Man, the Unknown," Alexis Carrel tells us that the trend of what we call civilization is headed for extinction of the white races. That is not a bad idea, nor does Dr. Carrel express any opinion as to whether it is or not, although he elaborates on the reasons why in some detail.

According to the deductions of this distinguished philosopher, the most dangerous symptom is the letting down of the moral and intellectual bars to a point where the body softens to keep apace. Here are some of his findings. "Civilization has not succeeded, thus far, in creating an environment suitable to mental activities. The low intellectual and spiritual value of most human beings is largely due to deficiencies of their psychological atmosphere. The supremacy of matter and the dogmas of industrial religion have destroyed culture, beauty, and morals as they were understood by the Christian civilization, mother of modern science. The intellectual classes have been debased by the immense spread of newspapers, cheap literature," (subscribe now to CALIFORNIA ARTS & ARCHITECTURE) "radios, and cinemas."

Attaboy, Alexis! Our intellectual plumbing certainly needs repair, and I will add that garden lovers should strive to develop a cast iron back with a hinge in the middle.

FAIR GAME

HE was always wrong, not because he made mistakes but because he was never right. He took the news headlines for gospel truth, believed in the weather bureau forecasts, and thought that noodle soup was a brain food.

He had enough money to build a small home. He had inherited the money. Having listened to contractors and read accounts of houses that had been erected for negligible sums by virtue of eliminating the architects, he decided to build one for himself without benefit of either architect or contractor. There were eleven thousand dollars left of the fifteen he had inherited, so he planned a

house that would cost ten thousand, five hundred dollars, based upon the unit costs he had gathered from his barber, butcher, and the Jerry-builder who lived next door.

With the aid of a carpenter foreman he laid out the house and put a gang of men to work. The plumbing vents did not fit in where they could be of any service to the fixtures. The chimney stuck out into the upstairs hall some twelve inches. The main bathroom was in the middle of the living room ceiling and there was room only for his golf bag in the hall coat-closet, despite the fact that he had used four inch studding throughout. Most of the work had to be done over several times.

When he finally got the roof on, which leaked so badly that the carpenters would not work inside when it rained, the eleven thousand dollars were gone and there were still plumbing fixtures to go in, inside finish to be completed, and kitchen equipment to be installed. The hanks would lend him no money. It was an impasse, so he had to stop work. That was a year ago and his monument to folly still stands unfinished, but no one to this day can convince him that a good house cannot be built for two dollars per square foot, if you will eliminate the architect.

THE HEREAFTER

WHEN some one dies the event is mentioned in varying terms, depending upon the sect or religious cult of the person who died or that of the friends and relatives who remain living. None of us likes to come out halldly and say of our friend, "Oh, he's dead." We glide and slide around the issue by saying that he has passed on, or speak of him as the departed, that he is no longer with us or that he has passed away. Most of these expressions are products of some religious faith. Of all of them the most beautiful I have heard is that of a follower of Confucius.

At dinner not long ago I sat at the right of a Chinese lady of unusual charm, unusual even amongst the cultured of her lovable race. The subject of death arose and she explained some of the customs of her people. In one district where the almost universal belief in reincarnation is most deeply rooted, the people believe that death merely marks the beginning of a new life. On a visit there she asked of a friend what had become of Wong Fah Lee, and received the reply, "Oh, he is eight or nine years old now." That appeals to me as poetry horn of an abiding faith.

MAYBE IT'S HERE

IN one of the better neighborhoods in San Francisco is a theater that shows pictures of quality and educational value. The audiences there are distinctly above the average intelligence test. The pictures are often taken in foreign lands, sometimes merely travel and at others plays and plots in a foreign setting. The reactions of such an audience as attends these shows should be significant.

A few nights ago I went to see a picture taken in Mongolia. There was a very interesting news reel between the two major pictures. It showed conditions as they are today in most of the countries of Europe in which close-ups of most of the prominent men of today were flashed on the screen. The audience remained silent through all these with the exception of the three times when the picture of Stalin appeared. At each of these three times a burst of applause re-echoed through the house.

I cannot believe that this particular show had been packed with emissaries from Moscow, far reaching as the ominous power of that city may be. My only conclusion was that perhaps Communism is really here but we don't know it.



Photographs by George Haight

The Lord and Master
Surveys His Domain

THE WILSHAW RANCH

ROLAND E. COATE
Architect



WHEN he "existed" in New York City—a hurrying business executive—the romantic fancy of a gentleman named Frank W. Cowlishaw did not rove across the Atlantic to a castle in Spain but rather Westward beyond the Allegheny to a ranch in Arizona. That was yesterday. Today the dream has come to pass. There is not a skyscraper within miles, even leagues, of the quiet Arizona hamlet of Patagonia. The only skyscrapers are Nature's shafts of rock, which have no elevators and no stenographers. In

place of the sharp whistle of traffic policemen there sounds the cheerful whistle of cowboys on a prosperous 2500 acre cattle ranch.

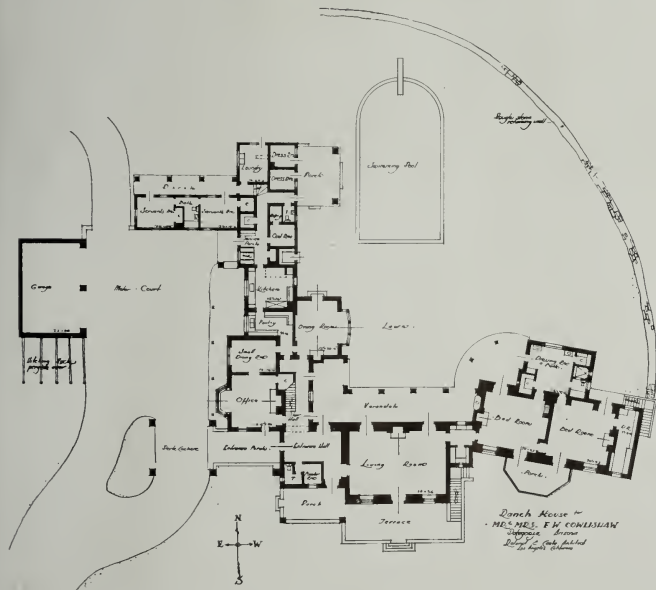
Of Western ranchhouse character, the Arizona home of Mr. and Mrs. F. W. Cowlishaw was built with adobe taken from the site. Thick walls contribute to comfortable living, a cool summer and a warm winter. A faded yellow and white, the house reposes contentedly on a broad lap of the Arizona landscape. From the balcony may be seen the mountains of Mexico. The ranch extends al-

most to the Mexican line, where there are no border patrol, except a roaming steer or two who, serenely indifferent to international demarcations finds Mexican grass tastes much like American.

An especially marked feature of life on the Cowlishaw ranch is that, while outdoors the family may thoroughly enjoy "home on the range," once they cross the front doorway they are "home on Fifth Avenue"—back into modern luxury and city comfort. Once a New Yorker, always a New Yorker. The interior of the Cowlishaw home is a Fifth Avenue mansion of metropolitan charm and culture, where one could be quite surprised to hear the sudden hum of a cowboy tune through an open window.

City and country life have on the Cowlishaw ranch been matched and balanced to a degree of which countless Americans have dreamed to enjoy some day—but never reached. The life of the country gentleman, known to England years ago and to colonial America, got lost and forgotten through the press of modern city life. The Cowlishaw ranch is one sign of an American renaissance in that art of living. And the West is the logical scene of this rebirth.

Entertaining on a cattle ranch is of a different variety, inevitably, than that furnished by a Virginia cotton planter of the 18th century. One hardly expects the stately minuett or the delicate music of the harpsichord. Instead, there is a barbecue, perhaps a square dance, and the lively melody of a harmonica. Therefore, below the richly decorated and furnished rooms of the Cowlishaw home is a large play room, whitewashed and left in the rough—containing the grille and other apertures useful for the entertaining that winds up the roundup and other events on a cattle ranch.





Upstairs, the living room contains, like the other main rooms, a collection of fine furniture and precious antiques. Painted Georgian green on massive adobe walls, the living room faces the spacious patio and the swimming pool on one side—and Mexico on the other.

In deep blue grained wallpaper and white trim, Mr. Cowlishaw's bedroom provides a perfect background for the choice old mahogany furniture and is essentially a man's room.

Mrs. Cowlishaw's bedroom is very feminine in pale peach and old ivory and looks both on the patio and toward the mountains.

Lord and lady over the good, green acres of this vast country estate, Mr. and Mrs. Cowlishaw have named them "The Wilshaw Ranch," as Mrs. Cowlishaw was Ruth Wilmot before her marriage—and now half of her name precedes her husband's on the letter box in this happy alliance of city and country life.

SHADOWS CAST BEFORE

By BEN DAVIS, A. I. D.

EVENTS and fashion have a way of im-
plying their mood and content long be-
fore they appear. February fashion forecasts
predict what will be popular in June.

Interior decoration is definitely concerning
itself with individuality in expression. A
brief survey of the shops, stores, magazines,
movies and fashion forecasts reveals that in-
terior decoration is not interested so much in
"styles," either of the traditional past or living
present, but it is interested in individuality
and good decoration no matter what form it
takes. The eighteenth century dominates the
mood of the day in the traditional styles.
Early nineteenth century, the Regency and
Empire, are not resorted to as much as they
were a few seasons ago. The adoption of the
nineteenth century styles into the so-called
"Neo Classic" has caused their decline in popu-
larity. However good Empire and Regency
will always have a secure place in the present
day scheme of decoration because of their
adaptability to our present needs.

The popularity of the eighteenth century
styles is a healthy indication of the upward
trend of general good taste throughout the
country. The long lean years flooded the
market with cheap substitutes for design,
craftsmanship and material. The results
were shoddy imitations which have not en-
dured and are now rejected. The eighteenth
century styles presuppose good craftsmanship,
good design, and the best of woods and finish.
Once more it is possible to secure mahogany
that gleams rich and warm beneath a surface
of waxen transparency, revealing the delicate
grain of the wood. The bleached wood tones
which first appeared a few seasons ago are
now a definite part of the decorative scheme.
They are to be seen as occasional pieces in a
room, as highlights to the scheme or as a com-
plete ensemble. Their presence is both bright
and refreshing and supplies a needed touch
of variation.

It is apparent that decorators, designers
and manufacturers are spending more time
studying museum pieces and documents for
inspiration in furniture and interior design.
The slavish copying of unimportant details
that marked the popularity of the sixteenth
and seventeenth century styles of the post war
era is lacking, but there is a genuine effort
on the part of creative designers to incor-
porate the essentials of the fine eighteenth
century pieces into furniture suitable to pre-
sent needs. The results are refreshing, new
and vital, and offer a definite contribution in
the field of interior design.

After a long last dining room "suites" and
bedroom "suites" have gone the way of the
matching chair and davenport sets of a preced-

ing day. Pieces are assembled together that
are associated by their scale, proportions and
general character of design, rather than the
fact that they imitate one another. A dress-
ing table bench no longer is a miniature of the
bed; and the sideboard in the dining room is
not an imitation of the dining table. It is a
pleasant relief to find this ideal predominating
and is another definite indication of the in-
dividual interpretation of decoration. The
day of matching woods, the all-mahogany or
all-walnut fashion is no longer tolerated.
Today dark and light woods are assembled
together and by their propinquity complement
each other.

Glass and mirror have now definitely en-
tered the field of decoration to vie with wood
and metal for a place in the decorative arts.
A few years ago the use of glass and mirror
connoted something "peculiar" in furniture
design, but today they have taken a firm
place in furniture and decorative design.
Small mirrored tables, commodes, chests,
cornices and table tops highlight the present
scheme of decoration. The use of glass and
mirror fills a long felt want in the field of
decoration for a material that would supply
brightness and sparkle to a scheme. Just as
the eighteenth century decorators used splen-
did wall mirrors, girandoles and crystal chan-
deliers to give centers of glowing interest and
highlights to a room, the present day decor-
ator uses the gleaming surface of a mirrored
table, or commode to pick up interest in the
room.

Gesso, compe and stucco have many times
been resorted to in the history of the decora-
tive arts, but never have these materials been
more capricious and inspiring than they are
today. Cornices and the side walls of win-
dows appear with this molded decoration. In
keeping with the modern scale of proportion
the material appears in great swirling acanthus
leaves, or splendid swags and festoons. Furni-
ture appears with gesso decorations and all of
the fanciful and imaginative qualities of the
baroque era are recreated into the present.

The "Purists" in the world of decoration,
those brave souls who forsake all traditions
and abhor the "periods" are very much in step
with the present ideal of high quality. Once
these so-called "Moderns" made their prin-
ciple argument that of economy, but today
they show a definite tendency toward the
lavish use of rare woods and an attention to
details which takes "Contempore" out of the
field of economical manufacture. Inlays of
metal, and the occasional use of fine carving
appear to grace the austere outlines of the
furniture. Modern decoration is still ab-
sorbed with mass in space, but there is a de-

finite interest in details which has heretofore
been totally lacking. Some of these modern
pieces created today are destined to become
the valued antiques of tomorrow, not because
of their rarity, but for their lasting beauty.

In step with the desire for better quality
and individuality of expression, silk emerges
from its cocoon of oblivion in the textile field
again. Silk, the aristocrat of the centuries in
the textile world is once more important in
decoration. The subtle glow of silk, rich and
unobtruding in a room, appears in a manifold
of forms. In some cases it is rough in tex-
ture, and hangs in great folds of splendor.
Again it appears in authentic reproductions of
old designs gracefully to assume its rightful
place in the modern decorative scheme. It is
to be seen in modern dress, with parallel
bands of contrasting color or great contrasting
woven forms. The last six months have wit-
nessed the advent of more silk fabrics among
the drapery and upholstery textiles than have
appeared in as many years. Cottons are still
to be had as well as an infinite variety of
linens; but these materials are now to be ob-
tained in the heavier pre-shrunk variety and
are excellently suited to their purpose. Rayons
still hold their supremacy in the field of sheer
materials by virtue of their durability, but
they have lost favor in the world of better
fabrics. Glass has threatened to invade the
textile world, but as yet it remains only a
prophetic menace.

In the realm of color it is fortunate to pre-
dict that the popularity of "Brown and
Beige" as well as the "White Revolution"
have "waned." The tedious use of mono-
chromatic color schemes has given place to a
more liberal palette. Color is spontaneous
and refreshing and is never dull or grey in
value. Here again the individual dominates
the field and today it is with assurance that
a favorite color scheme may be utilized in de-
coration without anyone labeling it as eccen-
tric and out-of-fashion. One notable and im-
portant innovation that indicates more than
any other the importance of the individual
preference in color is the special dye service
offered by various textile firms. It is now
possible in many instances to have selected
fabrics dyed to special shades and tones de-
sired. No longer is it necessary vainly to
search for a needed shade or value to use in
a room, but now it is possible to attain an
infinite variety of colors at will.

For those who furnish in 1937 it is impor-
tant to remember that the personality of the
individual must invade and permeate the
house. There are few pitfalls of stunty, or
bizarre decoration to ensnare the unwary.
Authentic reproductions, fine materials, good
craftsmanship, and above all, good design are
of primary importance. The house of 1937
will essentially remain the house of 1937 by
circumstance of time, but it has a better
chance of enduring in style and beauty than
any house furnished for many decades.



Photographs by Stephen Willard

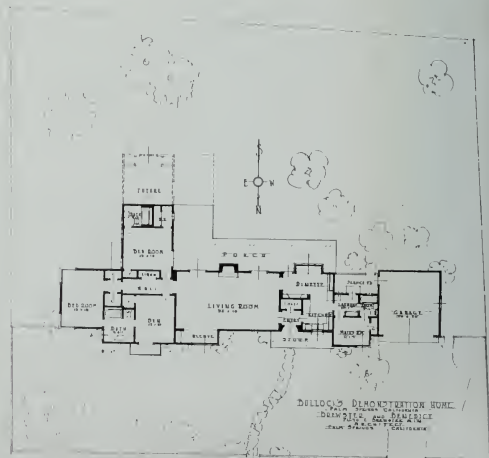
THE ALL-ELECTRIC DEMONSTRATION HOME

at Palm Springs, California

Designed by
Brewster and Benedict
Floyd Brewster, A.I.A.

Interiors by
Bullock's

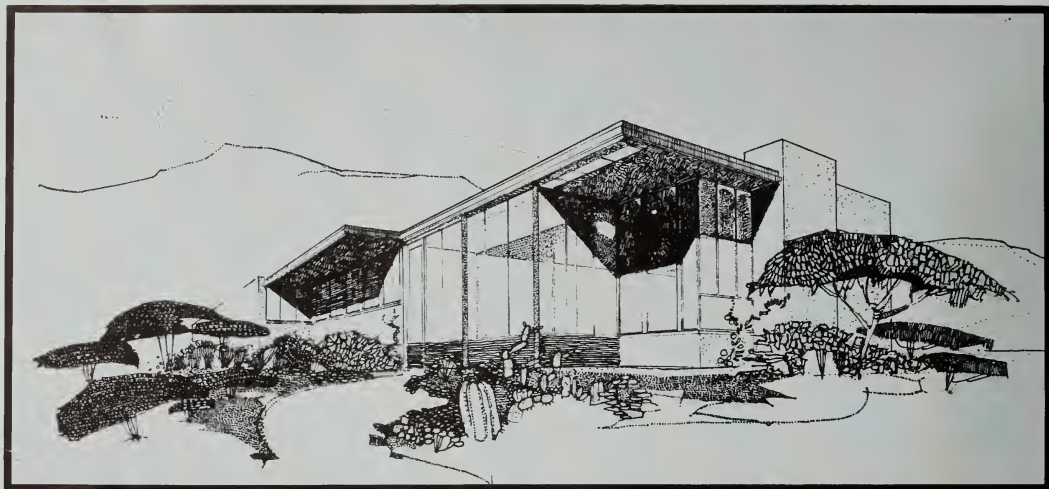
Built on long low rambling lines of New Orleans French style, this all electric house is the last word in a comfortable desert home. Of frame and stucco construction the heavy shingle roof is a sandy white, the walls an off-white and light lemon yellow—the shutters and wood trim white, the dado a terra cotta color and the grille work so essential to a house of New Orleans inspiration a gray sage green. To withstand the extremes of the desert climate the house is doubly insulated and has a complete heating and air-conditioning unit in the basement. The porch is large and comfortable, another characteristic of New Orleans that is especially suited to Palm Springs, where outdoor living rooms are greatly in demand, and outdoor dining an accepted part of desert life. The porch furniture is painted a sage green to match the grille work and the seats are an unusual bamboo matting tightly woven.





When people go to the desert, they usually go "to get away from it all," and they therefore want their desert retreat to be light, airy and restful. The colors of the desert being most appropriate have been used exclusively in the furnishing of this demonstration home. The large living room has bone white woodwork, a bone white ceiling and walls of a soft apricot. The carpet is a new broadloom weave giving the effect of homespun in beige, apricot and brown, with a suggestion of green. The drapes are white and apricot on a soft yellow background. All of the colors are light, with a southern French feeling and a simplicity that is modern but not too extreme. The furniture is almost all light fruitwood, even the piano is a very light maple. The iron table has a glass top which catches the peach tones of the room. The dinette is small and for family use only—large parties overflow into the living room where an extension table and chairs are painted a soft green repeating the green in the drapes and a wing chair in the other end of the room. The combination of dinette and kitchen have a linoleum floor of bone white, beige and yellow green. The walls are a very light yellow, the curtains white with yellow green leaves, the furniture a set of white-iron glass-topped table and chairs upholstered in a light yellow fabric. All the doors in the house are louvered, giving circulation but privacy. There are two master bedrooms with a third guest room or den. The den has a dado of real bamboo with the yellow stalks and green leaves of a bamboo wallpaper continuing the dado. The woodwork is a green antique glaze, picking up the leaves of the bamboo paper. In this room a studio couch can be made up into twin beds or a double bed. In one of the bedrooms, the corner windows have white Venetian blinds, a lime green frieze broadloom carpet, a lime green dado a little lighter than the carpet, bone white woodwork and a modern and refreshing wallpaper in horizontal stripes of five shades of white. The drapes are of cellophane—a very light pottery color. The furniture is modern. The other bedroom has gray blue wallpaper with white homespun drapes, a soft blue rug and provincial furniture painted a bone white. Bedspreads and a love-seat in peach add a note of warmth. The demonstration home has been completely planned and furnished by Bullock's Bureau of Interior Decoration at Palm Springs under the direction of Lloyd Weirick.





MENSENDIECK HOUSE

Palm Springs, California

RICHARD J. NEUTRA, ARCHITECT

RARELY may home life and professional work be combined under the same roof and especially under so enjoyable circumstances as those which have been reached by Mrs. Grace Lewis Miller of St. Louis—at her newly finished Palm Springs home and studio. The building is referred to as the Mensendieck House, because here Mrs. Miller will teach the Mensendieck System of Functional Exercises—a subject new to Cali-

fornia, but known in the East and widely accepted for years in Europe.

The house is located on North Indian Avenue, just south of the fashionable Racquet Club, and faces south and east, overlooking broad unbroken desert vistas which stretch down into the golden Coachella Valley and to purple hills and Point Happy. To the west rises massive Mt. San Jacinto, seen through the entrance of Chino Cañon. These views

have been framed into living pictures through glass panels which make up a large portion of the wall space.

The theory for the modern house in the desert is the same as that elsewhere—*necessity*. Advances in technology permit the resident of the desert to enjoy its sunshine and scenic wonders under controlled temperature. New methods of construction and design, new systems of insulation and the use of new fabricated materials provide that desired control.

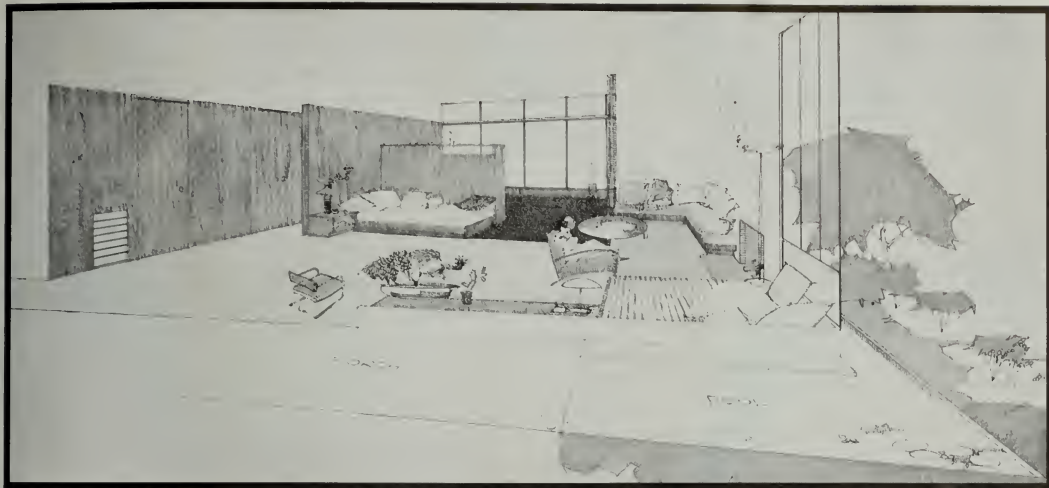
On approaching the Mensendieck House, a calm and simple outline is presented—with all the trimness of a modern product. It is strong and substantial, yet has the elasticity characteristic of the best *modern* construction and design.

The house includes comparatively large living quarters, with a studio toward the north, a fireplace bay toward the east—and this, extended into a shallow screened porch to the south, forms the core of the floor plan. The little pool in the corner between the porch and the fireplace bay is, so to speak, a part of the living quarters. The pool is circumplanted with desert oasis plants and a patch of lawn. There is one large and one small bedroom, two bathrooms and a kitchen; its entrance from the rear patio and the two-car garage makes up the balance of the house.

Especially distinctive features of the various rooms include in the living room the great opening on the south wall, composed of more than eight panels of clear, crystal glass



The planting around Mensendieck House has been carefully planned by Mr. Neutra, the architect. It includes Encelia, Palo Verde, Parkinsonia, Grease wood, Castor bean, Tamarix, Cottonwood, Cholla cactus, Barrel cactus, Ocotillo, Desert willow, Washingtonia, White Oleander, Grapefruit, Fig, Lemon, and Orange trees, Texas umbrella, Cassia narbonensis, Bougainvillea, Maguey, Century plant, Mesquite, Poinsettia, Bajonette, Yucca, Pomegranate, Verbena, Smoke tree and trailing purple Lantana.



mounted in metal frame. Three of these wide panels form the main door, and this door slides back its full width, creating with this broad opening a living room that is *indoors and outdoors*—extended, as it were, by the screen porch. By this device of sliding doors, the dimensions of the room are carried on into the limitless spaces of the desert.

The requirements in the system of physical education to be taught here are much the same as required by a sculptor in his studio—north light. In the Mensendieck studio, for lessons, the pupil stands between mirrors, back and front. Thus, with this equipment necessary, there is good reason to make use of one of the most sought-after features in modern interior decoration. Since Mensendieck lessons are not given in classes, but privately, and with the pupil wearing a minimum of clothing, the studio is not large. Provision for privacy is made by the drawing of a curtain separating the studio space from the living room. The curtain is suspended from the ceiling, where it glides in a continuous chromium curtain-track. The north wall of this studio, in five panels of diffused glass—being translucent but not transparent—provides privacy without the use of window curtain and creates, at the same time, the effect of a fine Japanese screen.

Built-in features which provide a maximum comfort in living room and studio are the low couches, spacious dining seat, cabinets for radio and filing case, shelves for books and magazines, room for a typewriter and the storage of firewood and supplies.

The main bedroom is well appointed, with built-in bookshelves, intricate wardrobe, and shelf and drawer space at the north wall where there is also a mirrored dressing table nook—with full-length mirrors and a handy built-in cosmetics case. The most unique feature in this room is the pair of glass doors

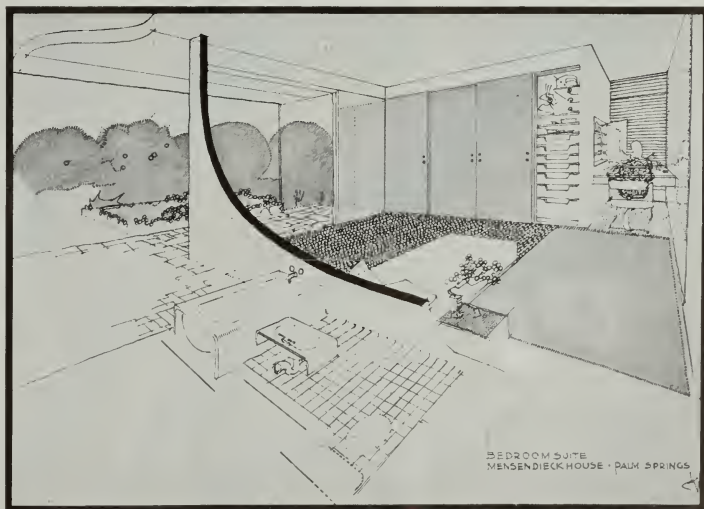
which extend from floor to ceiling and provide not only a view to the west and the snow-laden peak of San Jacinto but, when open, transform the room into an outdoor sleeping compartment. When swung outward the doors form the sides of a screened porch—the screen being a stationary partition with which the opened doors connect. This room, and all the others, are protected against excessive radiation by substantial roof overhang.

The small bedroom and the kitchen, with their south wall largely composed of silvered, steel frame windows, are each made a beautiful compartment, with desert and mountain views. All doors are of flush-panel type, here as well as throughout the house. Other fea-

tures include a built-in refuse container, resilient drainboard, and indirect lighting effects—with bulbs in recessed ceiling space covered with translucent glass.

After opportunity for full enjoyment of the desert had been provided, primary consideration was that of *heat insulation*. Under wide, shading overhang of roof is a continuous soffit of screen which allows access for over-ceiling air circulation. Aluminum foil is built into all the walls and this serves as a heat mirror. Calorific panels form the lath of ceiling plaster, and a heavy stratum of light-reflecting gravel adds insulation in the roof. A maximum of cross ventilation is provided, and

(Continued on Page 39)



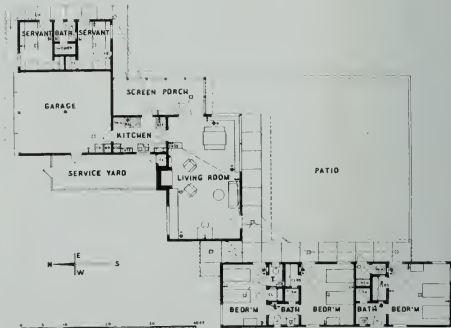


THE PALM SPRINGS HOME OF
MR. AND MRS. H. U. BRANDENSTEIN

Van Pelt and Lind, Architects



Spread out like a flower to the sun, the Brandenstein home has settled itself to enjoy Palm Springs to the fullest extent. The footings and floor slabs are of concrete with floor finish of stained cement topping. The walls of wood frame are plastered on both sides, while the ceilings and roofs are built of two separate layers of joists with a ventilated three foot deep air space between to keep the house cool in hot weather. The flat roof is water-proofed with a gravel covered composition roof. The casement windows are steel and the entire house is electrically heated with circulating type recessed electric wall heaters.

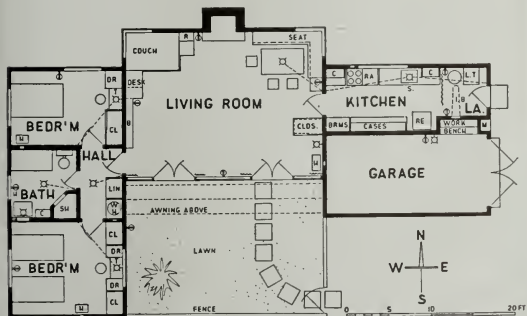




THE PALM SPRINGS HOME OF
MR. AND MRS. JAMES V. GUTHRIE

Van Pelt and Lind, Architects

A desert house with all the comforts of home and all the joys of the desert. The footings and floors of the Guthrie home are also of concrete with the floors in the living room, kitchen and hall covered with linoleum and in the bedrooms with broadfelt. The walls are of wood frame covered with stucco and the roof is of composition covered with gravel. Windows are steel casements with crank operators and bronze screens. Heating for chill nights is provided for every room through vented gas console heaters. Who would mind living in the desert, if they could have such a cool, modern, livable living room?





Photographs by Mott Studios

THE PALM SPRINGS RESIDENCE OF
MR. AND MRS. JAMES W. McALISTER

Charles O. Matcham, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

The light of the desert sun and the blue of the desert sky are reflected on the white walls and deep blue shutters and trim of this home at Palm Canyon Estates. The house rests half way up the hill—a typical desert dwelling, of frame and plaster, insulated, and wearing a shingle chapeau. The owner's bedroom wing, built at an unusual angle enlarges and protects the patio where in all probability championship games of croquet are often intense and feverish.





Photographs by W. P. Woodcock

RESIDENCE OF
JUDGE AND MRS. RALPH CLOCK

Palm Springs, California

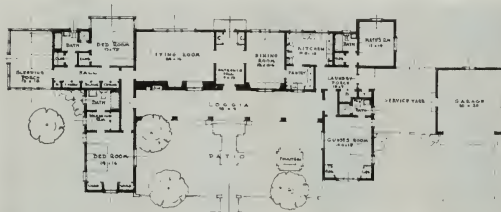
Charles O. Matcham, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

From Bermuda to Palm Springs may be a long distance geographically, but not architecturally—since a kinship exists between Bermuda design and the landscape of the desert. This modern Palm Springs home of Judge Ralph Clock is of Bermuda inspiration, with characteristic simplicity of line and detail. A cream roof, remindful of Bermuda limestone roofs, is of shingle tile, white glazed slip over natural red clay. Steel casement windows are framed with yellow shutters, and yellow trim decorates the white walls. Of frame and

stucco, the house is insulated to be comfortable whether the day blows hot or cold. The loggia protected on both sides by bedroom wings is attractively furnished with colorful and comfortable rattan furniture. In the lower left corner can be seen a glimpse of the outdoor fireplace, another excuse to stay outdoors a little longer. Interior decorations by Bullock's in Palm Springs.





Photographs by Mott Studios

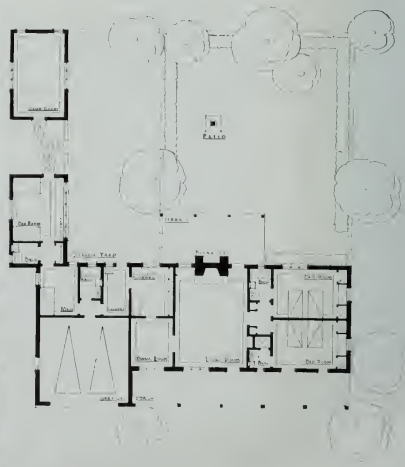
RESIDENCE OF
MR. AND MRS. CHARLES O. MATCHAM

Palm Springs, California

Charles O. Matcham, Architect

Offices of
Earl Heitschmidt, Charles O. Matcham and
Paul O. Davis

Nature seems to have raised not only the palm tree but the Matcham home itself. At any rate, the building expresses the wisdom of Nature—at adapting her work to the landscape. Architecturally and materially, this Palm Springs residence is "at home" on the desert like a grain of sand. A typical desert ranch house, the building was remodeled and redecorated, with a nursery and playroom added. The playroom is conveniently located well away from the house so that good times may be enjoyed to the fullest and still not conflict with the routine of the rest of the household. An outdoor fireplace and an enclosed patio are easily recognized as Palm Springs necessities. The house is built of a frame construction with hollow cement tile veneer, with white walls and blue shutters and trim. Inside the furnishings are comfortable, colorful and very appropriate.





THE DECORATION OF THE DESERT HOUSE

By BEN DAVIS, A. I. D.

THE house on the desert offers an opportunity to exercise one of the most important principles of present day interior decoration, that of appropriateness. The days of the rugged frontier are gone, and many desert homes boast of conveniences and luxuries formerly considered the particular property of the urban dweller. Once a house on the desert meant a haphazard arrangement of furniture cast out of the town house and placed without reason in the house of the great open spaces.

Period decoration and modernistic variations have been left behind in costuming the desert home. Environment and purpose dictate the style of decoration. Furniture must be comfortable and convenient and devoid of affectations of style or fashion. Large, low couches, comfortable chairs, convenient tables

are the order of the day. The house is more closely allied to life out-of-doors and for that reason it must be suited to entertaining and an infinite variety of amusements. The furniture has to be serviceable and equipped to "take it", for it leads a strenuous existence.

On the desert man's effort to create color effects become rather puny in contrast to rocks, sand, desert foliage and the brilliant display of sunrise and sunset. The great unbroken spaces of the landscape and the brilliant sunlight would pale delicate color schemes into insignificance. Garish color cannot be resorted to in an effort to achieve an effect. Good, strong, vibrant color in pleasing contrasts are suited to the scheme of decoration. The subtle color of the desert itself is too powerful to allow the decorative scheme to

be dominant. Realistic design fades into insignificance when it comes into contact with the broad expanse of the desert country. The Indians utilized simple geometric combinations, varied with conventionalized animal and plant forms and this same technique is a good one to incorporate into the plan of decoration. The desert house can be as individual in its decoration as the desire of the owner dictates, but it must essentially remain a house on the desert, subordinated to the climate, the broad expanse of the country and the great bowl of the sky. For this reason it can retain its identity only when it becomes an integral part of the desert itself, a little mysterious, always ample, never over-crowded and entirely devoid of affectation.



THE RACQUET CLUB

at Palm Springs

Spencer and Landon
Architects

Davis Company, Inc.
Builders

A STUDIO biography records that "Ralph Bellamy's career has been up and down and up and down. He admits he once got so low, broke, hungry and jobless that with a copy of 'Crime and Punishment' under his arm he contemplated jumping off a roof . . ." But that dark hour was, to quote a popular song, "long ago and far away." Now Ralph Bellamy is "up and up"—wealthy enough to buy a first edition of "Crime and Punishment" as a stage prop for a more dramatic "Steve Brodie." And even if he wanted to

jump off a roof again, he has the choice of several magnificent ones of his own—the roof of a farm in Connecticut, a home in Beverly Hills, a ranch house in Imperial Valley, and the Racquet Club at Palm Springs. He owns the Racquet Club jointly with Charles Farrell, now making a picture, "Moonlight Sonata," in England.

Meanwhile Ralph Bellamy is before the cameras at the Columbia studio on a picture likewise related to meteorological effects. He portrays a weather man in "Weather or No," with Ida Lupino causing a rise in temperature, and Walter Connolly—her father—portraying a frosty wind.

After completing "Weather or No," Mr. Bellamy could undoubtedly set up shop as weather man of Palm Springs—with a conning tower at the Racquet Club—were not the job a monotonous one of singing "Fair Tomorrow," "Delightful Tomorrow," or "Just Too, Too Divine Tomorrow."

Until rather lately, tourists to the desert outdid the lizards at sleeping in the sun. There wasn't much else to do. The only exercise, after a day long siesta, was emptying an expanse of desert out of one's tennis shoes, admiring the sunset, and going to bed.

But Palm Springs today is a desert metropolis of life and play—and the Racquet Club is a center of the modern order on the sands. There you can get your back tanned on the edge of a swimming pool, your arms tanned holding a tennis racket, and your legs tanned kicking about having to go home sometime. At the end of the day a dinner dance or a game further fosters forgetfulness of health, which is most necessary to health.





Above is a view of the *raison d'être* of the Racquet Club—a tennis court. Perhaps the game in the exhilarating air of the desert and in sight of such mountains furthered the embryonic idea of developing a sports center and the next view is a glimpse of the swimming pool with lazy chairs and tables for bridge—tea—a tall drink—and a chat. If another drink is wanted the bamboo bar is just inside. And below the sleek floor for dining and dancing beneath that great inverted umbrella they call the ceiling—which by the way is not only very effective but extraordinarily practical even though it may move as impotently as you or I.



The Palm Springs home of Mr. and Mrs. Alger Sheldon is built of cement block walls painted an Indian red, with white wood sash, and a wood shingle roof left natural. The living room and patio are on the opposite side to the approach, thereby assuring privacy from the road and lookout over the desert. Van Pelt and Lind, architects.

PALM SPRINGS GARDENS

By FRED BARLOW, JR., A. S. L. A.

ROOMS for outdoor living—this phrase best describes the successful Palm Springs garden and transposes the well-worn phrase that gardens are "outdoor living rooms."

A garden in Palm Springs is a different problem from one in any other part of the state. Not because of the difference in plant material which may be used but primarily because of the setting and environment.

An underlying principle of garden design is that the garden should relate to its situation and topography; not simply be forced on the ground because of its owner's desire for that particular type of garden. With this in mind, consider the problem of designing a garden that will not seem out-of-place in this desert playground.

On the edge of hundreds of square miles of sand and sagebrush, sprawling so close to the foot of 10,000 foot, snow-capped Mt. San Jacinto that it is in shadow by mid-afternoon, are the collection of de luxe hotels, smart shops, real estate offices and residences that comprise Palm Springs, so close to the mountain that already the newer homes are creeping up its rocky reddish-brown slopes.

With this as a setting it is inevitable that any garden will be dwarfed by the immensity of its surroundings and could not compete with the endless vistas and everchanging colors of the desert and mountains.

How, then, to treat a garden so that it will not be an incongruous note in such a picture? Simply by relating the garden to the house, making of it a purely architectural feature and as such limiting its extent by clearly functional considerations.

The usual principles of good design still apply. The garden to be convincing must satisfy the fundamental requirements of function, unity, simplicity and scale. And the application of these tenets must here be made more carefully and with an even greater consideration of the house and site than usual.

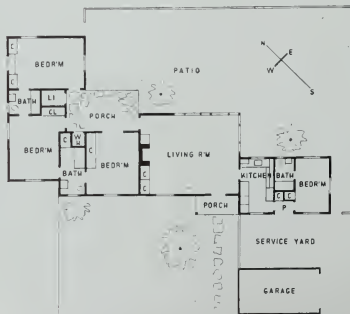
Covering a half-acre or so of desert land with a heterogeneous mass of planting encircling an open lawn area doesn't make for a good garden, although it may be a small tri-

umph for the gardener who made it grow under adverse conditions. True, it is cool and green because of the planting but it does not belong, it could be anywhere. Such a planting does not tie into the desert surroundings and has no particular relation to the house which it serves.

It is better to accept the fact that any natural or desert type planting will prove unconvincing and most uninteresting. Better to bend every effort toward projecting the spirit of the architecture into the garden in such manner that its various parts function as outdoor rooms. As such they will belong in their setting—as much, at least, as the house they complement. Unfortunately there are some residents who insist on living in Colonial houses even in the desert.

Practically everything may be—and is—done out-of-doors in Palm Springs. It is an entirely different type of living. For this reason paved areas, terraces both covered and open, small lawn areas for sun bathing, areas for badminton and table-tennis, swimming pools and tennis courts are the parts from which a desert garden is created. The correlation of these to the house and each other and the enclosure of the whole with a definite boundary, whether this be a fence, wall, hedge or row of trees, make up the garden picture.

This type garden will be satisfying because



it fulfills the four previously mentioned principles of garden design. Function is evidenced by the fact that the garden has been planned to satisfy the needs and demands of the owners and the uses to which it will be put. Unity is achieved through its relation to the house and the tying together of the various parts by a well-defined architecturally handled enclosure. Simplicity will be its greatest charm for it could never compete in interest with the desert panorama. Simplicity in design alone is not enough, it should include plant material. Fussiness and a too great variety of plants will spoil the best of plans. Scale is most important in this affiliation of garden and house as the garden can not successfully imitate its desert surroundings. Here also the use to which it will be put is a determining factor as well as the orientation, extent of the house and limitations of the site.

Outdoor rooms should receive the same careful thought in planning as those of the house itself. Areas for sun-bathing and sports should be made accessible from halls and porches without the necessity of always passing through the living rooms. Paved areas and covered terraces for outdoor dining and refreshment should be convenient to the service portion of the house. Lawns, flower borders and other usual garden features should be reduced to a minimum and placed in such manner that they complement and enhance the desert vistas rather than compete for the center of interest.

Just as windows in a house are often placed to frame particular views, the garden should be made a spot for quiet contemplation of the beauties of the desert, a cool and restful place for relaxation and play.

Palm Springs offers an entirely different kind of life. People come to get away from their everyday mode of living, to play and relax in the warm desert sun. Their clothes are completely different, a new field of desert fashion design has been evolved, and the houses are as much a change from the usual as the lives they lead.

There is every reason for a distinctly different type of garden for these houses and their owners. A garden that will lend itself to this desert life successfully will be planned simply and straightforwardly as a room for outdoor living.

The ranch house of Mrs. M. J. Harrison at Palm Springs has two diagonal wings which form a large patio with a separate house for the complete comfort of guests. The living room opens into the patio through a large sliding glass door. Mrs. Harrison has furnished the house with furniture collected in the Philippines. Van Pelt and Lind, architects.



WHILE on an enforced visit to Palm Springs last July I came upon one of the regular winter residents still apparently enjoying the desert. I asked him if his wife had sent him back to see if she had turned off the electric iron and was told that he enjoyed the desert so much that he was spending time there both summer and winter. He went on to say that Palm Springs was no longer the dry parched desert of the story books but that it was now an oasis to be visited throughout the year.

Plants have done a great deal toward making it possible to endure the summers when temperatures often stand at 120 degrees or more. Plants which are able to survive such heat through the summer and at the same time bloom for several months during the winter are eagerly sought by those who have learned to love the desert for itself as well as for the health-giving warmth which it provides at a time most of the country is shivering.

The season of activity starts about the first of November and extends to April or May. A spirit of gaiety prevails and colors flash in the brilliant sunlight. To me most effective plants must match the color and spirit of the situation. Trees must produce some shade, however, the sharp cut patterns made by the shadows which they cast on nearby walls and on the sand have aesthetic value which is hard to measure in a material sense.

Trees best adapted by nature to the production of artistic effects seem also to be able to survive the rigid requirements of the desert. They include such varieties as the Olive with its interesting trunk structures and slowly quaking leaves which flash gray and green in the bright light. The Olive will withstand long periods of comparative drought but will develop more rapidly if given some care. The sharp cut shadows cast on walls and sand by Olive leaves will always hold a great fascination for me.

While on the subject of fruit-bearing plants, let us mention the Orange, Lemon and Grapefruit trees with their lush green leaves and colorful fruits. They require attention throughout the year but offer compensation in fruit as well as in fragrance of flower and beauty of foliage. Other fruits that possess double values are the Fig and the

Pomegranate.

The native Palo Verde (Green Pole) of the Palm Springs area is unique in its ability to thrive on an average yearly rainfall of two inches. In favorable spots it produces a presentable tree and in the spring it is a mass of small yellow flowers.

A more tree-like plant of the same family is the Jerusalem Thorn. It is also known as the Palo Verde because of its bright green trunk and stems. In the spring it is a mass of yellow flowers giving much the effect of a dainty member of the Broom family which has become a tree. The sun filters through the Palo Verde to produce a feeling of half shade such as that which might be produced by a light film of smoke passing in front of the sun. Its ability to thrive on neglect has endeared the Palo Verde to those who own property on the desert.

Probably the most typical tree of California is the Pepper. It thrives from the most northern tips of the interior valleys to the hottest bottom land of the Colorado Desert. Like many of our most beloved plants it was introduced by the Mission Fathers from seed given them by sailors who had stopped in South America. No shade is cooler or color more refreshing than that afforded by the Pepper tree. At the slightest suggestion of a breeze its long graceful branches and dainty leaves fan the earth beneath the tree to a greater coolness than is to be found under any

other shelter. On a desert it is beloved for its shade and revered for its ability to grow where few plants can find even a foot hold.

For stately background effects there are few trees that excel the Eucalyptus. There are none that will attain its height and at the same time withstand the torturing blasts of the desert sun in summer. The Desert Gum (*Eucalyptus rudis*) and the Grey Gum (*Eucalyptus rostrata*) are the best equipped for the rigor of the desert. The New Zealand Beech (*Eucalyptus polyanthemos*) and Manna Gum (*Eucalyptus viminalis*) also do well with a small amount of care.

Land owners whose property is exposed to the wind will have use for the Tamarix and the Arizona Cypress. They offer dense wind resistant plants that survive unbelievable punishment after they have become well established.

The trees that lose their leaves for a short period in mid-winter are valuable for some purposes. They permit the sun to reach spots which may need it during the few colder days of January. The remainder of the year they cast a cooling shade. The most popular and probably the best of these are the Thornber Cottonless Cottonwood and the Chinese Elm. Both thrive in the heat and produce large trees more rapidly than any other plants that I can name for desert use.

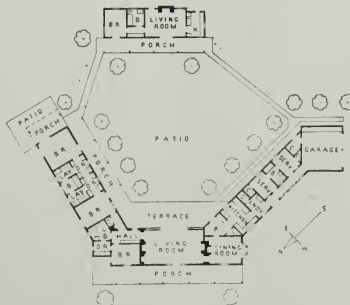
While speaking of trees we must not forget those which give Palm Springs its name. The native palm is the California Fan Palm (*Washingtonia filifera*). The ancient shore line of the once gigantic Salton Sea can be traced by the remaining groups of wild palms that cling to the meager water supply in what were once the shore line canyons. The native Fan Palm is identified by its heavy trunk and large fan-like leaves which seem to have fine threads clinging to their broken tips.

They differ from the Sonora Fan Palm which grows taller and more slender. Other Fan Palms found at Palm Springs are the Blue Palm of Lower California and the Guadalupe Palm from the Guadalupe Islands.

(Continued on Page 39)

AN OASIS MUST HAVE PLANTS

By J. A. GOOCH, Landscape Architect



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THE AMATEUR BOTANIST

AS THE winter passes so wanes our interest in winter-flowering plants. It is to be hoped that not many of the readers of this column did much planting of material outlined during the past two or three months for there was not a single variety mentioned which could have withstood the low temperatures of the past month and many of them would have frozen in the so-called steam-heated apartments. So, let us sponge the slate and start with a few spring flowering shrubs and plants.

Cestrum aurantiacum

Although this cestrum is sensitive to heavy frost it is well worth taking the chance in most districts of central and southern California. The rich orange color of the flowers, backed with the dark green foliage, makes it one of the most striking plants in the garden. It can be produced from cuttings. The nocturnum is of value principally for its delicate nightly odor. Although in shape it is like the *Cestrum aurantiacum*, the flowers are greenish in color and it is equally as tender.

Berberis Darwinii

Few shrubs of a hardy nature that will withstand considerable extremes of heat and cold are as lovely as this *Berberis*. Its one drawback is that it does not handle easily in transplanting. The leaves are holly-like and of a dark green. The flowers are orange yellow and hang upon the plant in showy clusters. In the southern part of the state it thrives best in a shady location but seems to do very well in any situation in the San Francisco Bay region.

Buddleia veitchii magnifica

The summer lilac, as this plant is called, is growing in popularity throughout the entire state. It is quite hardy and fairly drought resistant. For certain forms of cut flower decoration it is very well adapted, for it can be cut with stems 4 feet long carrying considerable heavy grayish green foliage. The long pointed heliotrope colored flowers are beautiful in any landscape. It is such a rapid grower that it requires heavy pruning yearly or it becomes woody and ragged.

Cotoneasters

This family embraces a large number of plants adapted to almost every condition of soil and climate. Perhaps the hardest of all is the *pannosa*. It seems to be able to thrive in any soil or exposure, in dry land or perpetually wet ground. Its flowers are not particularly important but in the winter the heavy crop of red berries is very attractive. Like many plants, cutting back will improve the crop.

Franchetii

The *Franchetii* is that semi-deciduous type of the stiff habit which bears a sort of reddish yellow color of berries.

Frigida

The *Frigida* has never become popular because it is deciduous. Of the prostrate and semi-prostrate types there are the *Simonii* and *Schneiderii*. They are semi-prostrate and cover wide areas. The horizontalis usually lies close to the ground and constitutes an excellent ground cover but the microphylla and prostrata are the ground covers par excellence and are surpassed only for this purpose by the creeping *Junipers*.

Thymifolia

Thymifolia is a bit cranky and seems to like only a very well-drained soil. All species of *Cotoneasters* reproduce readily from seed.

Crataegus

Many people confuse the *Cotoneasters* with certain varieties of the *Crataegus* family. The *Crataegus angustifolia* is the one that bears the yellow colored berries and has more thorns than a porcupine. Unhappily it is subject to fungus. The variety commonly called *pyracantha* is probably the most commonly used and also bears an orange colored berry. The *crenulata* is the variety that produces the bright red fruit and has the narrow toothed foliage. The foliage is also attractive with its deep rich green. This variety does not respond kindly to transplanting. The *yunnanensis* has become of recent years quite the most popular of the *Crataegus* family. The leaves are glossy and the berries are bright red. It has a spreading habit and is particularly adaptable to covering for sloping ground. When an occasional shoot grows up straight it should be cut back.



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SMART CLOTHES FOR THE DESERT

(Continued from Page 11)

new beauty to win the heart. They are eyelet embroidered, applied with tiny flowers, cobbler stitched and gaily plaided. Pique too is smarter than ever, and there is a new nubby broadcloth with big conventional flowers.

The knits go everywhere. In this field many women provide their own styles, creating lovely combinations, but if this is not feasible the shops offer delectable selections. There is a lovely thing in a two piece knit of soft lustre chenille, with wild flowers embroidered into the waist, and a swirling, flared skirt. An import from Austria brings new lines in two-piece, hand-knitted dresses, emphasized by the chenille touch, with a new feeling for color. Colors are not only better but are combined with greater boldness, the lines are freer, the coats are not afraid to flare.

Swimming always seems the most unorthodox sport to accompany the desert but there it is and the proper swim suit must be provided. The choice may include a Kleinert maillot of rubber with a crepey surface, giving the effect of fabric; a sheath of white satin latex, a sleek suit in electric blue, trimmed with wool, or any of a dozen different styles. A sun coat is a necessity, to be used with the swim suit or the sun suit. One of the best styles and the newest is a gaily printed glazed chintz, cut on simple peasant lines. The skirt is full, shirred into a tight fitting belt line, the bodice is plain with short sleeves. A knee length coat of black taffeta is the outer element of a smart short and halter outfit. The shorts being of a novelty printed taffeta. Shorts are longer and fuller than last season, and are pleated front and back.

With parties at the new Rendezvous Roof, dinner dances at the Racquet Club, at the hotels, as well as in the many handsome homes of the district the gowns for the evening demand a wise selection. These may be chosen from a wide range of prints, also in drifts of fine spun lace, and in combinations of diverse materials. A challenge is a gaily flowered poplin skirt, gathered very full, and a little tight fitting velvet bodice, provocative in every sense. A delightfully fresh costume is a white net with tiny red patent leather pipings, an austere tailored top, and a ballet full skirt of three layers of white net over silk. Then there is the Little Dinner dress, street length, comes in black net with white or beige embroidery, also cable net over print.

Not only does California design clothes for all occasions but has provided new names for most of the shades introduced this Spring into accessories, hats, bags and shoes. Saddle is just what you expect, a rich, reddish copper tone; Sombreiro, a soft, rosy beige; Tumbleweed, the real backbone of beige; Tokay, easily visualized, a deep, pinkish wine, and Lupin, that deep, rich blue, known to all Californians who know wild flowers.

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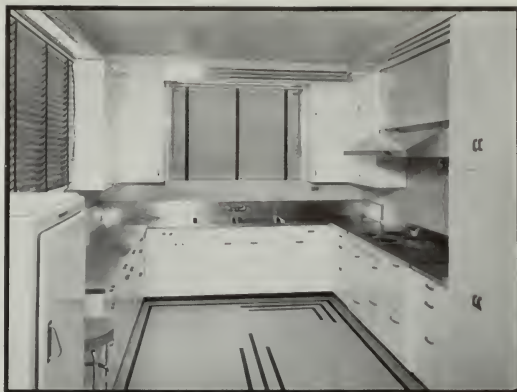
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Group of Guest Cottages at Palm Springs, designed by Garrett Van Pelt & Lind, Architects, and heated with Payne Modern Console Heaters.

Palm Springs, California home of Judge Ralph Clock, Charles O. Matcham, Architect, heated with Payne Forced Air System.



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ANTIQUES

(Continued from Page 13)

light on the subject and revived interest in both Oriental and the English Lowestoft china.

Some of the characteristics of the English Lowestoft are small pinpoints of black or bubbles on the surface. There is a slight greenish-blue tinge to the glaze which settles under the rim of a cup or basin and teapot. The color varies, sometimes a creamy tint and again a pearly gray. Also to be noted is that the glaze covers the flange of the lids of teapots. The shapes and handles of the teacups are similar to the Oriental ware. The decorations usually consist of sprigs and wreaths of flowers united by fine lines and dots. Colors in Indian red and black, or brown and gold. Other decorations consist of narrow blue bands, dots, black penciling, coats-of-arms, initials of the owner and flowers in the English manner. One of the decorators was a man named Rose and he marked his pieces with a small rose. There is a peculiar Lowestoft red that is typical of this ware often found on tea-sets.

One of the rarities known to have been a product of the English factory were birth tablets. These are small disks of porcelain two and one-half inches in diameter with a hole for a string. The name and date of birth of the child was painted on one side and a small simple decoration of some kind on the other. Examples rarely appear but when they do they command high prices in the auction rooms.

AN APPRECIATION

THE gift of selecting fine works of art is given to some individuals who in turn enhance the cultural assets of a community by sharing them with the public. This was brought home to the writer very vividly during a recent visit to the home of Mrs. George M. Millard, of Pasadena. Mrs. Millard has collected treasures from many places in many lands. Each piece is a special bit of art in its proper setting—whether it is a rare book, a master's canvas, a priceless tapestry, silver of exquisite craftsmanship, beautiful glass or lovely porcelain. There is so much beauty expressed in the house that shelters these treasures—a beauty that is so natural an accompaniment of the furnishings that it is all blended into one harmonious picture. House, furnishings and garden seem always to have been there. It is connoisseurship of selection and setting carried to a high degree and is an inspiration to all who love beauty. That Mrs. Millard graciously shares this beauty is of inestimable value to student and collector alike.

BRIEF MENTION

A WELCOMED visitor to Los Angeles over the holidays was Mr. Harry Simmons, of London, England. Mr. Simmons, a past-president of the British Antique Dealers Association, gave an interesting talk at the Ebell Club as did Mr. Bernard Callingham of Cannell & Chaffin. Such talks help to give the public a better understanding of what antiques mean in furnishing the home.



Living room in the residence of Fred Scheussler, Beverly Hills.

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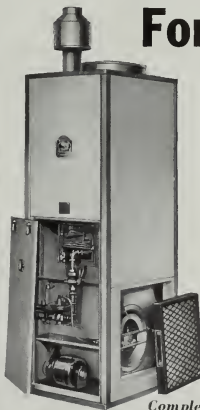
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AN OASIS MUST HAVE PLANTS

(Continued from Page 33)

The Date Palm of Commerce and the Ornamental Date Palm from the Canary Islands are being planted more extensively at the present time and when Palm Springs has mellowed with maturity these trees will do much to give the impression of an old world oasis.

There are many more trees of merit but I will mention only the Carob, the Bottle Tree, the Beaf Wood, the Arizona Ash and the Hackberry as varieties well worth planting.

It is with a slight stammer that I begin to comment on shrubs suited to desert use for the recent cold spell extended into the desert and has raised havoc with many of the most colorful flowering shrubs. The Hibiscus with its incessant succession of giant flowers in red, pink, yellow and orange, are now practically a total loss, but they have given color for from 3 to 5 years since they were last badly damaged. The same is true of the colorful Lantana and a few of the winter blooming forms of Cassia or Senna as they are sometimes called. The berry producing shrubs have proven the hardest of the colorful group. Cotoneaster parneyi and Cotoneaster pannosa are flawless for desert planting. The large berry clusters and dark foliage of the Cotoneaster parneyi will recommend it highly. Pyracantha lalandii with its upright growth and thousands of bright orange berries can be grown in sun or shade. Pyracantha yunnanensis with its low spreading habit is the best of the firethorn group for use in covering banks or large areas. The Bottle brushes in several forms are useful and colorful, and the Dwarf Flowering Pomegranate produces winter table decorations. Oleanders revel in the sun and postpone their bloom till late in the fall in order to give early arrivals at Palm Springs a thrill.

Other winter and spring flowering shrubs include the Buddleia, Desert Willow, Eucalyptus, Brooms, Tea Tree, Privet Myrtle, Bush Tecoma and Laurustinus.

Vines have taken a hard blow from the frost. The colorful Bougainvilleas that were the pride of Palm Springs now sadly hang their heads in anticipation of the oprobrium that will be heaped upon them for their failure just as Aunt Susan was due to arrive from Chicago. Honeysuckles and Jasmines have held their own and the faithful Wisteria will respond when spring calls forth its panicles of blue and purple.

The usual riot of annual flowers have been damaged to some degree but give promise of a rapid recovery and plenty of color. Calendulas, Pansies, Violas, Petunias, Verbenas, Larkspur, Lobelia, Nasturtiums, Marigolds, Painted Daisies, Primroses, Coreopsis, Mexican Evening Primrose, and native wild flowers add color to the ground and a quick floral effect in patio gardens.

Roses thrive on the desert if given plenty of water and food. Beautiful flowers may be

cut at Christmas. A brief rest about January with a severe pruning will bring startling results during late February and all through March.

There are other things that might be said about desert plantings and other plants that are equal to many of those mentioned. However, when this list has been exhausted I have many more that may be added.

MENSENDIECK HOUSE

(Continued from Page 23)

ventilators under the ceiling prevent air from forming in an immovable hot-air cushion there.

Provisions for heating include a large fireplace and built-in fan-type electric heaters. There are several forms of indirect lighting and one of these is the continuous light-soffit underneath the south front roof. This serves to illuminate the house interior from the outside through the windows and acts, at the same time, as an optical curtain if interior lights are switched off.

The exterior displays three materials—plates of glass shaded by overhangs—metal columns and eaves, aluminum coated—and almost white, waterproof brush coat on the cement plaster. This color accord is set off by the dainty green of the Palo Verde, the blossoming of the Nerium oleander, the pink verbenas and fresh green lawn around the pool, and the copper colored bougainvillea.

The planting plan is self-explanatory, but is one that should be studied carefully to appreciate its full meaning. It combines the common and the rare desert flowers, herbs, shrubs, and trees—as well as cultivated citrus. The tamarix forms a protective background, and Mt. San Jacinto rises beyond.

Altogether the Mensendieck House expresses the wisdom of architectural design, where the beauty of Nature may be completely enjoyed and her tempers and temperatures gently curbed.

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Streamlined automobiles of 1937 type would be of little use on roads adequate for the horse and buggy. No one questions the wisdom of highway development's keeping pace with automobile development.

Yet many expect the electrical highway in commercial buildings to accommodate 1937 traffic with wiring barely adequate ten or fifteen years ago.

Tremendous increase in use of electrically driven office machinery, beauty parlor equipment and scores of other devices, together with the growing demand for better light, is bringing many building owners to shocked realization that their comparatively new buildings fail to attract tenants because of electrical inadequacy.

The architect may not feel that the responsibility is his, but unless he has suggested, in fact strongly urged, liberal wiring provision at the time of building, some criticism is sure to fall upon him.

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TOMORROW

"In today already walks tomorrow"

WE have just developed a grand idea which we feel confident will make Tomorrow a day worthwhile. There is altogether too much looseness in the method of electing statesmen and tolerating politicians. The people still have too much to say about who shall be seated in the halls of legislature and on the benches of our courts. We do not see how we can tolerate this freedom of choice on the part of the people much longer, little as that may be. So, we have conceived the idea of a political hiring hall, from which we shall send all office holders when as, and if needed or demanded by the people.

When the situation is entirely under control we may go further than the awaiting of requests for office holders and shove them in at our own discretion. This will put us in a glorious situation. When all offices are filled by persons whose traits and characteristics are of our choosing and from a political hiring hall, we will be in a position to trade with foreign countries on a basis that cannot fail to be remunerative. Should Russia make a bid for legislation or even revolution that is worth consideration, all we will have to do is get on the radio and tell our office holders and jurists to turn communist as soon as they have turned off the radio.

As soon as it appears that nothing will satisfy the American people except revolution, let's have it quick and fast. If it is found that this method is too bloodless to be amusing, sanguinary actions can be easily introduced.

It is a grand idea, and by the way things seem to be going now, it will not be long before we will be able to introduce it.

THE FEDERAL THEATER PROJECT

THE comment that the Federal Government is getting interested in too many activities is open to debate. One that has been discussed more or less freely in San Francisco is the Federal Theater Project. The trouble with most of the commentators is that they do not discriminate between the merits of the Project and the quality of work they have put out to-date.

We have attended the last two performances, one a marionette show at the Federal Theater in Bush Street, and the other "The Devil Passes", a play by Benn W. Levy, at the Columbia Theater in O'Farrell Street. Both performances brought out distinctly the contrast between the merit of the Federal Theater Project and the quality of performance.

The marionette show was "The Crock of Gold", by James Stevens. Obviously, any criticism of this glorious whimsy would be unjustified, but the way in which it was presented and interpreted as a marionette show is quite another matter. We did not expect to see a production of any such quality as the Yale Puppeteers gave some years ago in Los Angeles, but there were some glaring discrepancies, and failures in the interpretation of the spirit of the Leprachaun, and the Philosophers were disappointing. Nevertheless, the merit of the project was more than demonstrated and it is our prayer that the Works Progress Administration will continue the development of their Marionette Theater. As to "The Devil Passes", here again the vehicle was superior to the performance. The play is unquestionably good, well articulated and interesting, although in spots it could be made more logical and more like something that human beings might do, but the interpretations were ragged in spots and the entire production lacked unity. But whether the quality of presentation of the first few Federal Theater Project dramas and marionette shows meets with our complete satisfaction or not, it is evident that a continuation of the work justifies our belief that it should go on, and will eventually result in raising the standard of theatrical entertainment to a higher level.

SCENIC RESOURCES

WE in California are the glowing evidence of the truth that blacksmith's mares and shoemaker's sons have no shoes. Surrounded with the diversity of natural beauty and landscape charm that cannot be surpassed, we still ignore and neglect a great many of our possibilities. It has only been in recent years that we have done much to call public attention to the possibilities for winter sports.

Now comes a most worthy project in the vicinity of Soda Springs. At that particular spot in the State of California are ideal conditions for both summer and winter sports, within easy striking distance from all points in central California. Here it is proposed to establish summer golf, swimming, fishing, hunting and water sports on lakes that will be frozen for skating in winter. Over the hills and mountains that furnish ideal hiking and hunting areas, each winter affords deep blankets of snow on terrain that is almost ideal for skiing. It is much the same as is the condition of the Central California health springs which until recently have been allowed to grow much in the same way as the proverbial Topsy. It seems now that Tomorrow will see many operators industriously active at last in developing the resources for summer and winter sports that nature has dropped in our laps.

TOMORROW'S TUBE

DESERT goes who saw the movie, "Transatlantic Tunnel," are hoping that Tomorrow will bring a subway from Los Angeles to Palm Springs. How much more modern to step into the "tube" in a big downtown building and a few minutes later emerge in the basement arcade of a fashionable hostelry in the middle of the desert. Another whisk in the elevator and they can enter a superbly furnished apartment to prepare for a sortie against Nature.

A subway would also help to solve the Sunday evening traffic problem. As it is, motorists often have to proceed homeward at the pace of a boy on the way to Sunday School. They watch the sun descend and wonder if they'll still be on the road when it comes up again. Games to pass the time away have been considered—such as racing with tortoises, or broad-jump events from the roof of one car to the next one. It has been suggested that funds be raised for the subway by fining each driver ten cents for every cuss word at the drivers ahead—back-seat drivers to do the collecting.

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ART ON THE RUN

(Continued from Page 7)

artists are sufficiently insistent. Though yet two years hence we must start working, planning and creating for a display of our native art which will bring universal recognition of our abilities.

Let us be more specific in our suggestions. Sales of art have been notoriously poor in the last few years, nevertheless, one cannot gainsay that there could be no greater stimulus to our younger artists than the merry ring of silver on the till for the purchase of his efforts be he even an uncommercial esthete; no praise or compliment can be as sincere as payment of money for his work. The WPA has given him, more than any other benefit, the opportunity to study and develop. Let us now give him that further encouragement he needs. I propose periodic outdoor sales of such tyro efforts, limiting the values so as not to conflict with the established art dealers. In San Francisco, the top of Telegraph Hill is a mecca for tourists and citizenry alike, overlooks the bay and the forthcoming exposition site and has ample space for a Sunday exhibit. In Los Angeles, Pershing Square is ideally located, in Portland the Park Blocks, in Seattle Olympia Square. Maintenance and advertising could be managed by retention of a small percentage of each sale. Here is an opportunity for our established art associations to sponsor a movement which will give the local artist what he needs most: confidence.

The California Society of Etchers 1937 Annual show is not startling. It is not startling because we are used to seeing excellence from its members. Gene Kloss, particularly in her dry point and aquatint of "The Night Mass," was the high spot, though not a prize winner. Nicolai Fechin's two lithographs are remarkable for their draftsmanship (in these days of crudities and malformations). John Kelley's Hawaiian portrait studies are vital and strong, Ray Bether's wood engraving is a masterpiece of design and the small portrait by Hutton Webster is particularly delightful. Incidentally, Mr. Webster, whose work is new to the coast, is the 1933 Pulitzer painting prize winner, and is currently being exhibited in a solo show at Stanford Art Gallery. The balance of the annual is composed of traditional well executed prints, lacking in artistic merit or worthy subject matter.

The Chicago Annual is a dull and uninspiring event judging from the few examples being currently shown in the West. Containing little of the feeling of middle Western existence, most of its works could have been done in Arkansas, Alaska or Afghanistan. Alan Tompkin's "Hitch-Hiker" is the exceptional attempt to portray contemporary America, but unfortunately gives evidence in the artist's technical deficiencies of his having thumbed his way through art school.

As this is being written the fifth annual brawl of the San Francisco Art Association is merely a speculative bacchanalia, but as it is being read I fear it shall be a memorable headache. If the Parilia is offered as a reward of gratitude for the public indulgence during the year, it may limp through with this excuse. But if it pretends to be the spontaneous effluence of esthetic enthusiasm it is a gross misrepresentation. It is the most publicized local event of the year in which art is the motif and many people derive their only impression of art from its sordid details. If it were customary for patients to carouse yearly in the name of Medicine, the Medical Association would quickly hush it with wrinkled brows, or if clients annually cavorted in blasphemy of Law, the Bar would quickly revolt. But both doctors and lawyers, bar-keepers and brothel keepers will unite in licentiousness and send the bill to art. It is unbelievable that an organization capable of such benefits to art, as is the San Francisco Art Association, can do much good in one evening of profligacy. If you must get drunk do it in spite of the fact that your interest is in art, not because of it!

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Editorial

SAN FRANCISCO'S EXPOSITION

THERE is a good deal of wild chatter about New York holding an exposition in the same year we are holding one in San Francisco. Suppose they do, what of it? New York is going to have a huge affair, but just another exposition. San Francisco will have a compact, unique, exquisite exposition the like of which has never been seen.

As has been said before in these pages, the San Francisco Exposition will be a "City in the Sea." Rising out of the water, with its towers and pavilions festooned with exotic foliage, with an architectural scheme that is unified, beautiful, modern, and of the stuff that dreams are made of, with the two greatest bridges in the world for visitors to marvel at, with the most lovable city on earth beckoning the world and pointing at her latest accomplishment, competition is unthinkable.

The plans are completed. Models have been made. Only the detail drawings are still to be done. The plans for landscape treatment are being worked out. Concessions are being considered with a discriminating taste that is all the evidence needed to justify the confidence that is growing so rapidly. We have seen these plans and models and, while not presuming to be an authority, it is our opinion that the world will long remember this exposition.

The architectural commission is working in most unusual accord. Headed by Arthur Brown, Jr., its members are Lewis P. Hobart, Timothy L. Pfeuger, Ernest E. Weihe and William G. Merchant, not one of whom has no buildings and structures to his credit that are known around the world. Behind these men is an organization of business executives who can see that justice is done to the work of the architectural commission. As director of Works there is William P. Day, who is both an architect and an engineer. The whole organization is as well knit as the plans, which is about the highest compliment that can be paid. Let New York go on with her old exposition. We fear no competition.

CHINA, CHINA

ANOTHER Chinese New Year has rolled around. China, mother of the world, does things thoroughly if she does them at all.

To all California and to San Francisco in particular, she has given her touch of color which, God grant, may never perish. Our western men of letters saw it and set it in imperishable verse. San Francisco would not be what it is without her China Town. And it is not impossible that the reputation for integrity which is the boast of San Francisco does not owe much to that honest, debt-paying, picturesque and altogether admirable group of citizens who live in China Town.

The penny dreadfuls, Diamond Dicks, and Nick Carters have long painted China towns as dens of vice and iniquity. Nothing could be further from the truth. Of course, there are evil men in every race, but if you want to find a man who will keep his word, who will pay his bills, who will do the work he is hired to do, it will not take you long to find him in China Town.

The Chinese New Year celebration lasts one week. The Chinese do not confine their festivities to one night of debauchery. For an entire week they celebrate like ladies and gentlemen with their friends and children. They call upon one another, present bouquets to their friends, dine together, and laugh the week through to the tune of thousands of firecrackers. If you walk through San Francisco's China Town during such a celebration you will find the streets filled with screaming, laughing children dressed in silks and satins, the curbs piled high with spring blossoms, stands loaded with sweetmeats, all pervaded with an atmosphere of hospitality and happiness, for this is the beginning of a new year which must be started out with all debts paid. Who wouldn't be happy if he could start out the year that way? We Caucasians do our New Year celebrating in reverse. New Year's Day gen-

erally finds us with a redoubled load of debts. God bless the Chinese and grant that we may acquire their conception of honesty.

JAPAN

THE Japanese, on the other hand, do not bring with them a piece of Japan. They do not create a purely Japanese atmosphere in a community when they settle there. Just why this is so, is open to debate. Some say that the Japanese are not such a virile race. Others contend that they are more quick and willing to adapt themselves to the new surrounding but the fact remains that they do not add much to the picturesque of the American city wherein they settle.

This is not because they have no sympathy for the arts, as some have said. In their painting and

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
Advertising Staff: Duncan A. Scott, R. W. Walker, A. M. Hollander.
Advertising Manager: Edgar H. Snow.

PUBLISHER: JERE B. JOHNSON

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CONTENTS MARCH, 1937

Cover—Residence of Miss Jeanette M. Drake, Edgar Bissantz, A. I. A.	
Editorial	2
The Calendar—Announcements, Music, Theater, Drama	3-5
Financial Comment	3
Art Calendar	6
New Horizons	7
Brief Biographies	7
California Poets' Corner	7
Across Town	8
Dancers	9
Antiques	11
At Books and Windmills	13
Running Fire	15
What Does Modern Art Owe Japan	17
Miss May Wilfley, Interiors	17-18
Individuality as the Decorator Sees It	17
Mrs. Armstrong Taylor, Interior	19
The New Trend Toward the Old	20-21
Residence of Miss Jeannette M. Drake, Edgar Bissantz, Architect	22-23
A House in Fellowship Park, Designed by Harwell Harris	24-25
Residence of Mr. and Mrs. J. J. Hallenbeck, Newsom and Newsom, Architects	26-27
Residence of Miss Constance Bennett, J. E. Dolena, Architect	28-29
Residence of Miss Teresa M. Field, Charles O. Matcham, Architect	30
Residence of Mr. and Mrs. Harold Hicks, Charles O. Matcham, Architect	31
Semi-Tropical Fruit Trees and Plants	32
Creating an Oriental Garden	33
The Amateur Botanist	34
Residence of Mr. and Mrs. Don Conroy, Arthur E. Harvey, Architect	35
Letter Forum	36
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues. Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

gardening they are the equal of any race but they seem willing to practise their arts only in Japan. Their principles of composition in gardening are ancient. Their sentiments and delicate sympathy for their work is exemplified by the custom of naming the more cherished elements of the garden, such as the Shoe Tying Stone, the Arching Stone, the Statue Stone and the Recumbent Ox Stone. But for some reason or another the Japanese do not bring with them any of the atmosphere of Japan.

Nor do they continue any of their Oriental customs in this country, at least not in public. What little grouping they do is confined mostly to farming territories, interspersed here and there with a goldfish hatchery. Perhaps this all for the best, but it would be lovely to see a bit of Tokyo as it is in the spring in place of the drab quarters where so many Japanese congregate for shelter.

THE CALENDAR

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE recent proposal of the Chief Executive relative to the Supreme Court has raised a momentous national issue; according to some of the foremost political commentators, the most important one since the Civil War. For some time the executive office has dominated the legislative branch of the Government, and except for the action of the Court on the validity of the legislation, it has been a government of personal whim of the moment.

At this time the outcome of the proposal is in doubt, but should it be successful from the Administration viewpoint its economic effect would be widespread. The improvement in industrial activity that began in the middle of 1932 made little sustained progress for three years, for each upturn was followed by a relapse—once in the autumn of 1933, one in the first half of 1934, and one in the spring of 1935. However, in the middle of 1935 an improvement began that has continued to the present time with only minor interruptions. And it is a matter of record that in May 1935 the Supreme Court by a unanimous decision outlawed the outstanding "New Deal" legislation and caused the "Horse and Bug" comment.

Private capital was willing to take its part in the recovery when it had some background upon which to plan, and it has done so in an increasing degree since the middle of 1935; but with a Supreme Court as an echo post of the Chief Executive, any basis of planning is again absent, and further expansion of private capital again curtailed.

Real prosperity is the result of the production of goods and not the dissipation of assets, and we have suffered from the latter to a sufficient degree.

With the best of minds in control, a planned economy would be a most difficult affair to manage successfully, but such an economy in the hands of economic illiterates would be a tragedy.

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Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

LECTURE COURSE on subjects of immediate interest and importance continues at the Community Playhouse, Pasadena, Monday afternoons at 4:15. Dr. Chas. Rowell acts as presiding officer. The dates and speakers scheduled are:

March 1, Thornton Wilder, "The Novel Versus the Drama."

March 8, Edwin Francis Gray, "Some Present Day Problems of the Industrial Revolution."

March 15, Sir George Paish, "Economic Factors in the Struggle for Peace."

March 22, Louis K. Anspacher, "Democracy and Irresponsibility."

March 29, Col. W. Stewart-Roddie, "The Maelstrom of Europe."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, concludes the series of illustrated lectures by known travelers early next month at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. On April 8 Father Bernard R. Hubbard, S.J., the Padre of the Glaciers, speaks of "The Devil's Claws" prints in Alaskan rock, at Los Angeles, and on April 13, at Pasadena.

THE MODERN FORUM, Herman Litsauer, director, presents speakers of established independence of thought, each program varied in mode and scope. The series continues at the Philharmonic Auditorium, Los Angeles, and the speakers are:

March 8, Rockwell Kent, artist and adventurer, "Cold Feet and Warm Hearts in Greenland," illustrated.

March 22, John Spivak, "Europe Aground and Underground."

April 5, Maurice Hindus, "The New Deal in Russia."

COMMUNITY FORUM at Mills College, the first and third Mondays of the month, are a distinct asset, as they are open to the public for the discussion of topics of universal interest. Leaders are well informed citizens and visitors of note.

AT HOTEL HUNTINGTON, Pasadena, three different series of reviews are offered during the season. Mrs. Edna Ruhm presents her "Events of the Hour" at 10:45 a.m., March 11; Mrs. Jack Valley discusses current topics, reviews books and plays, March 9, at 1:00 a.m., and Margaret Harrison, world traveler and journalist, covers much territory under the heading "There Is Always Tomorrow," March 8 and 22.

MOTION PICTURE FORUM, 716 North La Brea Avenue, Hollywood, conduct a Motion Picture Appreciation Course each Thursday evening at 8:00, for the benefit of amateur, as well as professional users of the motion picture camera.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena, announces the annual "Exhibit Days" are April 9 and 10. Each department of engineering or science represented at the Institute will have a student chairman and aids in charge of the separate exhibits. There will be demonstrations and explanatory talks by qualified students.

CALIFORNIA GARDEN CLUBS, INC., hold the spring meeting at Laguna Beach, April 9-10-11.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS, Los Angeles County, is conducting, March 19, at the Ambassador Theater, Los Angeles.

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN, Los Angeles Branch, announces the appointment of the president, Mrs. Randolph Hill, as past chairman for the tenth national convention of the association at Savannah, Ga., March 15-18.

THE DOLL FESTIVAL is celebrated by all the small girls of Japanese families in California, according to the best traditions of Japan, on March 3. On Doll Day the prized collection is exhibited by each child and new dolls are added. Many of these dolls are family heirlooms, handed down from one generation to the next and displayed only on festival days each spring.

ANTIQUES FOR BEGINNERS. A series of talks given every other Monday by Alice Hollis, at 1617 N. McCadden Pl., Hollywood.

CALIFORNIA ARTS & ARCHITECTURE—Vol. 51, No. 3—Published monthly at 2404 West Seventh Street, Los Angeles, California, by Western States Publishing Co., Inc. Established 1911. Yearly subscription price, \$2.50. Entered as second-class matter January 28, 1935, at the post office, Los Angeles, California, under the act of March 3, 1879.

ANYWAY STUDIO, 640 North El Molino Avenue, Pasadena, holds a showing of recent arrivals of the Susi Singer ceramics, March 13-14-15, between ten and six, or in the evening between eight and ten. These Austrian figurines have unquestioned art value and are most amusing.

SENIORS of the Filtridre School for Girls, Pasadena, present a "Round-the-Clock Fashion Show" at the school, March 14. The fashion show includes a bridge-fee and the funds therefrom are dedicated to the publication of the senior annual.

JUNIOR LEAGUE of San Francisco made the coronation the inspiration of their spring fashion show, March 18, at Hotel Mark Hopkins. Mrs. Lawrence McCune is chairman of the show.

JUNIOR LEAGUE of Pasadena selected Santa Anita Race Track park as the locale for their Dog Show, March 20-21, conducted under American Kennel Club rules. All proceeds go to the many philanthropies sponsored by the organization. Mrs. Gordon Fellows Cronkrite is president of the League, and Mrs. Charles D. Jernison is general chairman of the show. The hours are 10:00 a.m. to 6:00 p.m., Luncheon is served both days at the Jockey Club.

ENGLISH FOLK DANCE GROUP of Pasadena, under the direction of Genea Gowing, hold regular meetings every Tuesday evening at eight at the Westridge School for Girls, 324 Madeline Drive.

ASSISTANCE LEAGUE, Hollywood, announces a sale, opening March 13, of a collection of Chinese dolls, costumes, ceramics and prints, the property of Anna May Wong, and of intrinsic value to seekers of Chinese art.

BADMINTON CLUB of Pasadena is the scene of the fifth annual Southern California Badminton championships, March 12. The event is sponsored by the Black-Fox and Pasadena Clubs of the Southern California Badminton League.

SPRING GARDEN WEEK is held at Victoria, B.C., April 24-May 1, opening with a Spring Flower Tea in the Blue Rotunda of the Empress Hotel. Famous gardens of the district will be opened to visitors, and programs of interest are being arranged.

PACIFIC COAST Open Polo Championship is announced at Fleischmann Field, Santa Barbara, March 1-14.

CALIFORNIA WOMEN OF THE GOLDEN WEST dedicate a memorial to California women of achievement a pearl of bells in Olivera Street, Los Angeles, March 27. This date also marks the seventh anniversary of the opening of the Street. Mrs. A. S. C. Forbes supervised the making of the bells.

CONVENTION of High School Principals is held at the St. Francis Hotel, San Francisco, March 22-24.

CORONADO FLOWER SHOW will be held Saturday and Sunday, May 1 and 2. Mrs. Dwight Peterson has been re-elected president of the Coronado Floral Association.

GREENWOOD REVIEWS add interest to the winter season in California. Current events, new books, and plays are each in turn interpreted and enlivened by Aline Barrett Greenwood. The dates of appearance of Miss Greenwood are: Hotel St. Francis, San Francisco, March 8; Shakespeare Club, Pasadena, March 17; Ambassador Hotel, Los Angeles, March 18, and Long Beach, March 16.

PLANTING WEEK in California is March 1 to 7, closing with Arbor Day. All civic and private planting should be planned for future beautification.

PALM SPRINGS announces a desert circus for March 11, planned for the entertainment of everybody in the village, and all visitors.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sponsored by the Musical Association and directed by Pierre Monteaux, is celebrating the Silver Jubilee Season at the Memorial Opera House. The concerts are given in pairs, Friday afternoons, with the repeat program during the season at the Municipal Auditorium. Grace Moore was the soloist of the first concert; at the second, March 22, Igor Stravinsky gave a new composition, "Symphony of the Psalms."

SAN FRANCISCO ART COMMISSION sponsors a series of Municipal Symphony Concerts during the season at the Municipal Auditorium. Grace Moore was the soloist of the first concert; at the second, March 22, Igor Stravinsky gave a new composition, "Symphony of the Psalms."



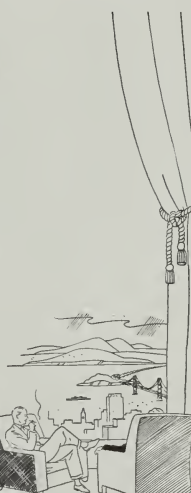
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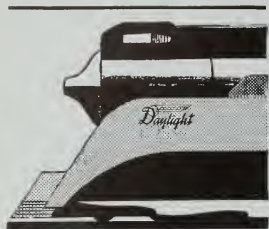
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Photograph of a Chinese Buddha of the
Ch'ien Lung (1736-1795) Dynasty

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of the California Symphony Association, and conducted by Otto Klemperer, provides symphonic music throughout the winter at the Philharmonic Auditorium, Los Angeles. Twelve pairs of concerts and ten Saturday night events make up the season. A five-concert Beethoven cycle, with resident soloists, is included in the Saturday night series. Two events this month are given at the Shrine Auditorium:

March 12-13, Igor Stravinsky in All-Stravinsky program, and ballet "Petroushka."
March 26-27, Bach's "St. John's Passion," pre-Easter program, introducing distinguished singers.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, continues the symphony concerts at the Civic Auditorium. The current date is March 6, with Dorothy Marie Wade, twelve year old violinist, as guest soloist. April 3 is the next concert date.

CHAMBER MUSIC SOCIETY of Los Angeles gives the last program of the season, March 10, in the Ballroom of the Hotel Biltmore, presenting the Roth Quartet, composed entirely of Hungarian artists. Mrs. Cecil Frankel is president of the Society.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, are given Sunday evenings, 8:15, at the Community Playhouse, Pasadena. These concerts are presented, one each month, from November to April. March 7, Albert Salvi, harp virtuoso, assisted by an ensemble of artists playing flute, violin, viola and cello, is heard. A double program, afternoon and evening, of Bach chamber music works planned by Alice Coleman Batchelder, is the closing event, April 11.

LOBERO THEATER, Santa Barbara, is presenting a series of concerts by young artists of promise. The third concert, March 12, brings Ish-te-Opi, Indian baritone; Ho-Te-Ma-We, mezzo-soprano, and Margarite Bitter, pianist. The fourth concert, April 9, sponsors Mme. Sugi Machin, soprano; Russell Horton, tenor, and Edith Knox, concert pianist.

YOUNG PEOPLE'S SYMPHONY CONCERTS, sponsored by the Junior League of Pasadena, are heard at the Civic Auditorium. March 12 the Junior College Symphony Orchestra presents the program, and on April 23, the closing event is given by the Pasadena Civic Orchestra.

TWO MEMBERS of the Salzburg Opera Guild, Hertha Glatz, young Viennese soprano, and John Heinz, a Viennese tenor, sing in the presentation of Mahler's "Song of the Earth" by Otto Klemperer and the Philharmonic Orchestra, March 18-19.

NOACK STRING QUARTET, Sylvan Noack founder, gives the final concert of the series, March 12, at the Women's Athletic Club, Los Angeles.

ELMER WILSON ARTIST SERIES, at the Civic Auditorium, Pasadena, closes with the presentation of John Charles Thomas, baritone.

CLAREMONT COLLEGES consistently present the best in art and music each year in an artist course program for the benefit of the students. Marian Anderson, Negro contralto, is the artist of March.

COMMUNITY OPERA ASSOCIATION of Riverside, under the direction of Marcela Craft, provides grand opera in English, with a cast of local singers. "Fra Diavolo" is scheduled for March 18.

MAY MUSIC FESTIVAL of Pasadena, directed by Dr. Richard Lert, is scheduled for National Music Week, May 2 to 8. An outstanding event will be the presentation of the opera "Orpheus" with notable singers in the leading roles and an imposing chorus. All events of the week will be held at the Civic Auditorium and all are free to the public with the exception of the opera, for which an admission will be charged. Dr. Andrew Neff is secretary of the Festival, and Elmer Wilson is the manager.

PETER CONLEY, in his artist series at the Memorial Opera House, San Francisco, presents The Trudi Schoop Comic Ballet, March 17.

FESTIVAL OF THE ALLIED ARTS of Southern California, held for the purpose of advancing American music, drama, the dance, literature, and art, provides a full week of festival, May 9 to 15, at Los Angeles. The Festival is sponsored by the Women's Community Auxiliary Service of the Los Angeles Chamber of Commerce, and offices are maintained in the building, 151 South Broadway, where full information may be obtained by contestants.

OCCIDENTAL COLLEGE chapter of Sigma Alpha Iota, national music fraternity for women, concludes the series of concerts, in March, with a string symphonette, composed of twenty string artists of the Pacific Coast. These concerts for the benefit of a scholarship fund for applied music within the college department are given at Alumni Hall, Occidental.

LAURA SAUNDERS, soprano, is heard in recital at the Music Room, Hotel Biltmore, Los Angeles, March 8. Miss Saunders includes three songs by Dr. Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra.

MERLE ARMITAGE announces John Charles Thomas in recital at the Philharmonic Auditorium, Los Angeles, April 9.

SAN CARLO OPERA COMPANY, Carlo Peroni, conductor, pleases San Francisco audiences with the presentation of "L'Oracolo," Franco Leon's one-act opera, founded on a story of San Francisco's Chinatown of early days.

COMPINSKY TRIO is heard in concert, March 22, 8:30 p. m., at the Pacific Institute, Los Angeles.

SINFONETTA ORCHESTRA, Giulio Minetti, conductor, closed the fifth consecutive season at the Community Playhouse, San Francisco, last month and immediately announced a 1937-1938 series of concerts.



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THE BEHYMER CONCERT SERIES offers exceptional entertainment for the closing months at the Philharmonic Auditorium, Los Angeles. On March 2, Marian Anderson, colored contralto, is heard. March 13 brings Trudi Schoop and her Comic Ballet. In April Lawrence Tibbett sings, as does Nino Martin.

FEDERAL MUSIC PROJECT of Los Angeles continues the Wednesday symphony series at Trinity Auditorium, with outstanding artists as guest soloists.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, closes the winter and opens a brilliant Spring season this month. The Playhouse maintains a regular schedule of two plays per month, each running approximately two weeks, opening on Tuesday evenings. No performance on Sunday, matinee on Saturday only. Gilmor Brown is the supervising director. Charles Prickett, business manager.

March 9-20, "Lost Horizons" by John Hayden. (Not the Hilton novel.)
March 22-April 3, "Tobias and the Angel" by James Bridie, with Gilmor Brown.
April 6-17 (excepting 12-13) "Periphery" by Frantisek Langner, adapted by Blanche Yerkel.

April 12-13, 8th Annual One-Act Play Tournament.
The Laboratory Theater is an important part of the Playhouse, functioning in the Recital Hall and presenting a new play every other week. New playwrights are encouraged to show and work here.

THE MEXICAN PLAYERS, Padua Hills Theater, near Claremont, under the direction of Senor Juan Matute, are presenting to April 3 "Fantasia Michoacana." The fantasy outlines the history of Michoacana, its trials and triumphs, and pictures the customs, songs and dances of the State. The program is given each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees Wednesday and Saturday at 2:30.

UNIVERSITY OF CALIFORNIA, Berkeley, concludes the season in April, offering Chekov's "Uncle Vanya." Edwin Duerr, director of the Little Theater, gives a group of three of Bernard Shaw's shorter plays in a bill entitled "Tonight at Eight-Fifteen" in March.

YICHI NIMURA, Japanese dancer, with Lisan Kay, appears March 11, at the Veterans' Auditorium, San Francisco. Listed among the dances they will offer are "The Earth Is a Drum," "The Wizard Cat," "Wind Rhythms" and "Figures of Earth."

GATEWAY PLAYERS, in their intimate theater at 4212 Sunset Boulevard, Los Angeles, announce the opening of a new play, March 9. Francis Hickson is the director.

THE GOLDHILL PLAYERS, Monrovia, celebrate their fifth anniversary April with a three-act play, and will also enter a play in the Santa Ana One-Act Play Tournament. Thelma Laird Schultheis directs.

LITTLE THEATER of Beverly Hills for Professionals announces "Rooms, Like These" by Walter Armitage and Robert Pearsall, is premiered by the Workshop group early in March.

THEATER AMERICANA presents "Celluloid Caesar," a new play by Weldon and Phyllis Head, April 6-7-8, at the Alhambra Recreation Building, Mt. Curve and Lake Avenue. The locale is Palm Springs and the central figures are drawn from the movie colony tradition. Major David Taylor has a leading role, and Mrs. Louise Leibhardt directs.

RUTH DRAPER, unsurpassed in character sketches, is at the Biltmore Theater, Los Angeles, March 7-12, with a different program at each performance.

EL CAPITAN, Hollywood Boulevard, offers a return engagement of "Boy Meets Girl" by Bella and Samuel Spewack, opening March 7.

TED SHAWN and his Male Dancers give two distinct programs, Saturday matinee and evening, April 3, at the Philharmonic Auditorium, Los Angeles, in the Behymer course.

FEDERAL THEATER PROJECT, San Francisco, at the Columbia Theater, announces "A Touch of Brimstone," a smart comedy drama for March.

GEARY THEATER, San Francisco, announces "Tovarich," March 22, with Eugenie Leontovich.

LOBERO THEATER, Santa Barbara, announces varied attractions:

March 1-3, Ruth Draper, character sketches.
March 13, Federal Theater production, "Help Yourself."

March 15, Yeichi Nimura, with Lisan Kay, famous Japanese dancer.

March 19-20, "Tovarich" with Eugenie Leontovich.

March 27, Katherine Schroeder, dance recital.

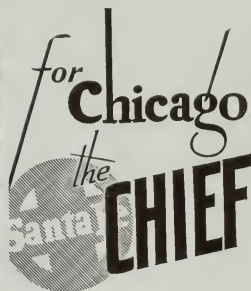
April 1-2-3, Community play, directed by Talbot Pearson.

THE WAYFARERS, 1749 Clay Street, San Francisco, under the direction of Jack Thomas, have revived their outstanding production, Ben Johnson's "Volpone," and in April plan to do Maxim Gorky's "Lower Depths," to be followed by a modern comedy in June.

THE GREEN ROOM PLAYERS function in San Francisco solely as a workshop theater, with productions open only to members. A new version of Wycherley's comedy, "The Country Wife," directed by Mrs. Andrew Talbot, is scheduled for March. A new musical comedy is promised for May, staged by Mrs. Ellen Paige Prestley.

THE GOLDEN BOUGH, Sutter Street near Van Ness, gives San Francisco a new edition of the old Golden Bough at Carmel, also under the direction of Edward Kuster. Productions here will be open to members of the Golden Bough Guild and their guests, and will include plays, light operas, individual recitals and ensembles of music and dance.

COMMUNITY PLAYERS of Palo Alto present "Libel," a courtroom melodrama, in March, and in April, A. A. Milne's version of Jane Austin's novel, "Pride and Prejudice," with "Fly Away Home," scheduled for the May production.



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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, prints and sculpture by members.

CORONADO

AINSLIE GALLERIES, Hotel Del Coronado: A selection of paintings from the well known galleries in New York.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils and water colors by California artists.

FILLMORE

ARTISTS BARN: Paintings by Douglas Shively.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Figure paintings by Alexander Flyn, Mexican types to March 6. Opening March 8, Chinese art, ceramics, prints and brocades, collection of Anna May Wong.

HOLLYWOOD GALLERY OF MODERN ART, 6720 Hollywood Blvd.: Local artists.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American artists, old and new schools.

PRINT ROOMS, 1748 N. Sycamore Ave.: Etchings and prints by masters of the art.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Paintings and drawings of Willard Nash.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: March exhibit by representative members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd., So.: Exhibit of photographs by Ruth Bernhard, Water colors of the West Coast and California by Fern Gary.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Exhibit by Painters and Sculptors Club is continued through March. Open daily except Saturdays, Sundays, and holidays, 7-4:30 p. m. to 5 p. m.

BILTMORE SALON, Biltmore Hotel: Memorial Exhibit of George K. Brandriff is continued.

EBELL SALON OF ART, 4400 Wilshire Blvd.: One-man showing of paintings and drawings by Hernando G. Villa, western, early California and Mexican subjects; paintings by Marie Kendall.

GUMFLO GALLERIES, 714 W. 7th Street: Exhibition of contemporary art.

LOS ANGELES MUSEUM, Exposition Park: International Print Makers' Exhibition throughout March. Water color exhibits by Ben Silbert and Eliot O'Hara; sculpture by Anna Coleman Ladd. California Society of Miniature Painters hold the 25th Anniversary Exhibition. Only true, that is non-photographic, miniatures are shown.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: "Color Impressionists in California," an exhibit sponsored by the Los Angeles Art Association.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Paintings, drawings and prints by Pablo Picasso.

"TWENTY DOLLAR GALLERY," 8165 Sunset Blvd.: Etchings by R. W. Woelke; wood cuts by Jessie Aronson; water colors by Joseph Weissman, to March 15. Also showing are pictures by Louis M. Elsiehusman.

J. W. ROBINSON COMPANY, 75th and Grand: Thirty-five canvases of the International Aeronautical Art Exhibition, recently shown at the Los Angeles Museum. Among the artists are: Evelyn Nunn Miller, Orpha Klimmer Carpenter, Stewart Robertson, Leland Curtis, Helen Kohlmeier, Elberta Mohler Jones, Margaret Dobson, George Baker, Ruth Elliott, Muriel Montgomery, Bertha Amet, Jessie Bobene, and Elsie Brown Grossman.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of Indian Arts and crafts. Open daily, 1 to 5, except Monday. Casa de Adobe, near the Museum, and open Wednesday and Sunday, 2 to 5, is a replica of an old Spanish-California house, authentically furnished throughout.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Sculpture by Alexander Archipenko continued through March 15. Paintings of France by Jules Pages, H. C., particularly Normandy and Brittany. Also paintings by the noted Mexican artist, Montenegro.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: Tempera paintings by Dorothy Visjo Anderson.



A painting by Eduard Buk Uleirch of Martha Graham, the American dancer, in a Spanish interpretation. Miss Graham will be seen in San Francisco and Los Angeles in April.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Selected work from Junior College Art Students.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition by members.

PALM SPRINGS

DESERT INN GALLERIES: Paintings by California artists.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Japanese and Chinese antiques, porcelains, bronze, jade, lacquers, brocades, and an excellent collection of old prints.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Undersea paintings by Zark Pritchard; wood sculpture by Alec Miller; pencil sketches by R. W. Woelke; Indian portraits by J. Hovey Sharp, and a continuation of the work of Jessie Ames Botke.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Pastels by Princess Alexandra Golitzin. Silhouettes by Gene Ross.

SACRAMENTO

CALIFORNIA STATE LIBRARY: French Prints, Millet to Rodin, from the Library's Collection, shown in the Prints Room through March.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Notable permanent collection. Varied exhibitions arranged each month.

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ACADEMY OF ADVERTISING ART, 215 Kearny St.: Faculty Exhibit.

AMBERG HIRTH GALLERY, 165 Post Street: Modern handicraft by California craftworkers.

THE ART CENTER, 730 Montgomery Street: Exhibit of the work of members.

CHILDREN'S GALLERY, 465 Post St.: Exhibit of the work of children of the Public Schools.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Period rooms, fine permanent collection. New galleries now open to the public. Islamic Art, 7th to 17th centuries.

PAUL ELDER GALLERY, 239 Post St.: To March 20, photographs by Brett Weston; March 22 to April 10, portraits in oil by Miriam von Krone.

PALACE OF THE LEGION OF HONOR, Lincoln Park: California Contemporaries Exhibit, changed monthly. New Horizons in American Art, an exhibition of work done under the Federal Art Project. Assembled by the Museum of Modern Art. Etchings and lithographs by James McNeill Whistler.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Landscape Architecture, its contemporary expression and historical sources to March 22. Annual Graphic Arts Exhibition to March 18. Fifty-seventh Annual Exhibition of the San Francisco Art Association, including works in oil, tempera, mosaic and sculpture, opens March 26.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: The work of members of the San Gabriel Artists Guild, and California artists. Exhibits changed monthly.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Flemish and Italian primitives. Eighteenth Century English portraits enrich the galleries. In the library several new, small exhibitions have been added to the unrivaled collection. Original drawings of contemporary cartoons, as handed to editors by the artists, are shown during March in a special exhibition at the Library. All cartoons have appeared recently in American newspapers, and are grouped under four headings: Political, social, international and comic. The gallery and grounds are open daily, except Monday, 1:15 to 4:30. Reservations for cards of admission may be made by telephone. Blanchard 72324, and Wakefield 4141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of California artists.

FAULKNER MEMORIAL GALLERY, Public Library: Contemporary paintings, European and American artists.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by European and American artists. Californians. Open daily except Monday, 1:30 to 5. Sundays, 10 to 5.

MISCELLANY

GARDENA HIGH SCHOOL announces April 6 as the date for the opening of the annual purchase prize art exhibit. This exhibition brings notable entries to the school each year from leading California artists, from these paintings the school makes a choice of two for the school art gallery.

IN THE STATEWIDE ART EXHIBIT at Santa Cruz, William Ritschel took first prize in oils for his "Seal Love." "La Casita" won the prize for the best water color for Jade Fon.

IN THE EXHIBITION of landscape architecture at the San Francisco Museum is included some of the famous "conversation pictures" by Nicholas De Molas, who is said to have resurrected this form of art, which had originated and died in the 18th century. In a panoramic picture of an estate he paints in the family in miniature, frequently including the hobbies, and often the pets of the owners.

CIVIC ART EXHIBIT at CARMELITA GARDENS, Pasadena, is held from March 27 to April 11, under the auspices of the Junior Chamber of Commerce. These annual exhibits the Junior Chamber is collecting paintings to form a nucleus for the new Pasadena Art Museum. Paintings acquired in this way are placed in public institutions, such as the schools, until the Art Museum becomes an actuality. Exhibitors must reside in Pasadena, Altadena, San Marino, Flintridge or La Crescenta.

ART GALLERY of the Edward L. Doherty, Jr., Memorial Library at U.S.C. shows paintings by seventeen Californians to March 15. The exhibit includes typical works by Jack Wilkinson Smith, F. Tenny Johnson, Paul Daugherty, Kathryn Leighton, Carl Oscar Borg, Aaron Kilpatrick, Louise Everett Nimmo, James C. Swinerton, Dan Sayre Groesbeck, Clyde Forsythe, George K. Brandriff, Colin Campbell Cooper, William McDermott, William Ruthrauff, William Ritschel, Carl Rungius and J. H. Sharp.

AWARDS in the third annual exhibit of the Academy of Western Painters in February at the Los Angeles Museum are: First, "Sagunaw River" by Robert Clunie; second, "Purple Tide" by William Ritschel, N.A.A.; third, "Nana Bryant in Costume," by Anna Wilson.

EVERETT GEE JACKSON of San Diego is showing paintings, drawings and prints at the Chouinard Art Institute. March 8, Jackson's fine drawings in Max Miller's new "Mexico Around Me" will attract wide attention. His style is convincing in the painting of Kachina dolls, and particularly in his illustrations for the book. His work has individuality.

TWO NEW GALLERIES are found in Los Angeles: The Siegel-Anthel Galleries at 8517 Sunset show Neo-Romantic and Surrealist paintings. The gallery at 8920 Sunset, under the direction of Mrs. Perry Tiffany and Neil Marlin inclines more to the decorative picture.

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NEW HORIZONS

By LEO S. GOSLINER

AS ONE stands at the San Francisco Palace of the Legion of Honor looking toward the sea, there is often a shroud of fog obscuring the prospect and enfeebling what is otherwise an inspiring marine view. Currently, within the walls of the Legion, are "New Horizons," a survey of WPA art—horizons, which too are obscured and bleak—horizons befogged with a lack of clarity, understanding or feeling.

Several letters have been received chiding this column for the inconsistency in ridiculing the "fuddy-duddy" in art and maintaining the sanctity of the WPA art efforts. After reviewing the current exhibit there is an apparent contradiction, which requires some rather dialectic reasoning to dispell.

The governmental subsidization of art is a direct consequence of our changing social perspective. We are emerging from an era in which success was measured largely in terms of financial gain rather than intrinsic merit and are slowly recognizing the truer standards of valuation. During this period of rehabilitation the government, foresightedly, is providing subsistence wages to artists. Like Janus, they are at the same time looking backwards and are demanding in exchange completed works of art, regardless of the capability of the artist to so create. The result is rather awful and discouraging. Instead of hanging such sordid efforts proudly in a gallery our benevolent uncle would do better to educate the student painters and measure their achievement in the knowledge and experience gained.

The situation is further complicated by the fact that the more accomplished artists are set to work on specific projects, while the lesser developed are disparaged with an "Oh, just go away and paint pictures" shrug. In the project work the mural studies and designs are submitted with a deftness and understanding which will add much to the permanent cultural store of our times. The historical illustrative material is capably executed and will preserve and codify our native lore. The glass pottery and textile illustrations are of particularly high caliber and truthfully rendered.

The trouble then, is not with the theory behind subsidization of creative artists but rather with the administration technique. The argument submitted then becomes: If they are worth feeding are they not worth educating?

"Weaving spiders come not here" reads the plaque on the exterior of the Bohemian Club, but the cobwebs adorning the walls of the club's annual exhibition belie its veracity. The exhibit is dominated by old men, who, having made their most mature effort many years ago are too tired to see the world moving on away from them. One youth, ascending the sunny side of the hill looms larger in perspective, than the vast throng slowly winding down the shady slope. If the Bohemian Club's annual exhibition of 1937 is to be remembered it will be so because of the newly added strength of Ray Strong.

Horatio Alger would have revelled in Strong. Farmer boy from Oregon, he came to San Francisco to study at the California School of Fine Arts. Within a few weeks he discovered that he didn't want to be "taught to express himself, he wanted to learn to paint—he could express himself back home." So he went on to New York to the Art Students' League with the aid of a doughnut route to pay the way. A year back in Oregon painting, farming and financial recuperation and then on to matrimony. Strong married Betty Brown of Palo Alto, a violinist of note, now known professionally as Elizabeth Strong. The two honeymooned in New York, he studying again at the League, she working on her music. He next went to fulfill a mural commission in New England, where a Danish Congregationalist preacher introduced him to one of his ideals, Consumers' Cooperatives. Arriving back in

(Continued on Page 37)



BRIEF BIOGRAPHIES

Constance Bennett

IN describing Constance Bennett, studio publicity scriveners hunt industriously for synonyms of "svelte," "sophisticated"—and "brainy."

Eldest of the three Bennett children—sister of Joan and Barbara—Constance was born at New York City. Her father, Richard Bennett, was one of the major favorites of the legitimate stage, and Constance spent her early days in fashionable New York finishing schools—rounding out her academic education at a private school in rural France.

That she ventured into dramatics was hardly unexpected—from her heritage of talent. Her first movie portrayal was a flapper in "Cytherea," done at Samuel Goldwyn's request. Although she was not featured, her performance stood out beyond the others, and she left New York for Hollywood. After "Into the Net," "The Goose Hangs High," and "My Wife and I," she was signed by Metro-Goldwyn-Mayer for her work in "Sally, Irene, and Mary." Thence off to New York on a vacation, she got married to Phil Plant, amicably resigned from her studio job, and sailed on a European honeymoon.

The Marquis de la Coudraye, besides being a foreign talent scout for Pathe Pictures, seems to have been doing a bit of scouting on his own time. He signed Miss Bennett to Pathe and three years later, after her divorce from Mr. Plant, he was married to her.

Back at Hollywood, Miss Bennett made "Moulin Rouge," "The Green Hat," "What Price Hollywood," and "Lady With a Past." After a siesta in Europe, she came back in 1935, made one picture—"After Office Hours"—with Clark Gable, built her beautiful Holmby Hills home, and left for England where she co-starred with Douglass Montgomery in "Everything Is Thunder." On her return she joined the cast of "Ladies in Love."

She likes animals, the color blue, perfumes, gardenias, interior decorating, tennis, horseback riding, and a hearty scrap. She doesn't like parsnips or interviews. And maybe she won't like this brief biography.

Paul T. Frankl

ONE of America's eminent designers of modern furniture and interiors, Paul Frankl, may now devote some evenings at home to the building of a high chair for Miss Paulette—just arrived, February 27, to be a big sister to Peter, age 15.

A love of the original, of something which, seen

CALIFORNIA POETS' CORNER

AT THE SYMPHONY

By SARA BARD FIELD

Here close your eyes and let the music sweep
In fluent walls of water round you till
The four keen rivals of the hearing sleep,
Then the magician works his perfect will.
How tenderly the flesh is stripped away,
The bones dissolved, the spirit unified
With this ethereal residue of clay,
The baffling meshes of the brain untied.
More than the medieval alchemist,
The power of this transmuter's touch to turn
Shoulder to wing, to slender stem, the wrist—
(O lift of lark, O sway of forest fern)—
To take time from the hour, length from the walls
And leave eternity inside these halls.

NIGHT RIDE

By ROSALIE MOORE

Often within the sequence of the night
As I have looked from moon to wood to ground
And then to sky again, and brightly round
The million-pointed carousel of light,
I have been gladder for intrinsic motion
Than anything more holy I could name,
And even Javeh spoke in flying flame
And in the wind and in the urgent ocean.

So, tonight, in this spring-risen tree
Is cleanly joy, as there was cleanly grief
October last upon its yellowed leaf
Now stricken from creation; so in me,
Immortal is the heart in its new lot,
And sleeping is the bitterness forgot.

or sat upon, newly upholsters your outlook on life, marks the work of Paul Frankl. He likes to experiment with different materials—may use horse blankets, blue denim, or furry lapin and make a sleepy chair or couch more enticing than a grass lawn on a summer afternoon.

Paul Frankl was born at Vienna in 1886 and studied architecture at the university there and at Paris and Berlin. Coming to New York in 1914, he opened up the field of modern interiors, and worked with the Metropolitan Museum and New York University toward educating the public to modern styles and comfort.

Now at Los Angeles Mr. Frankl teaches Industrial Design and Interior Decoration at the University of Southern California. A recent exhibit of work by the students drew widely appreciative comment.

Besides teaching, lecturing, and professional practice, Mr. Frankl has written three noteworthy books—"New Dimensions," "Form and Re-Form" and "Machine Made Leisure." He is a member of the American Institute of Decorators, designs motion picture sets, and continues a faith to a first love of architecture. From a recent trip to Japan he found that East and West can and do meet through architecture and interior decoration—meet so closely that they may well occupy the same chair together.

Few Americans contribute more to original thinking on the lines of modern furniture and interiors than Paul Frankl—a man that teaches what he practices.

Poets of the Month

ONE of the most distinguished women poets of America is Sara Bard Field. She is author of a recently published volume of short poems, "Darkling Plain," which is ranking high with the critics; "Barrabas," a book-length narrative poem, published a few years ago; "Vineyard Voices," "The Pale Woman" and "To a Poet Born on the Edge of Spring." She lives near Los Gatos and is the wife of Charles Erskine Scott Wood, poet and satirist.

Rosalie Moore is one of the younger poets. She has found publication in *Wings*, *Interlude*, *Kalidigraph*, *Westward* and the University of California *Chronicle*, now suspended.

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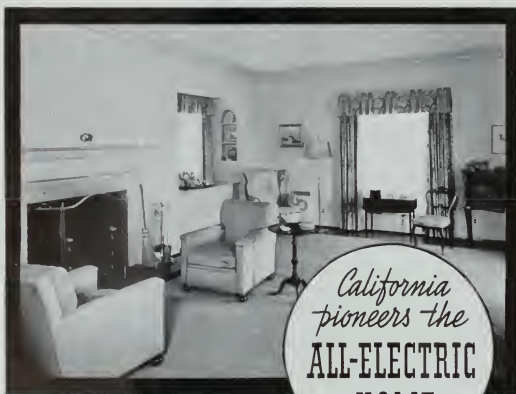
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bits: There is a wide price range and simple or sophisticated designs suitable for adults or children.)—From Walton and Company in Los Angeles and Pasadena.



Mr. Gumplo himself recommends this rich, colorful European canvas to supply a very workable theme for a dining room, living room or library. It is one of his many florals and is "particularly exceptional because of its remarkable depth and fullness." It could be especially charming in Victorian, or any style of English decoration. An exquisite portrait of a young woman occupies the place of honor directly back of Mr. Gumplo's desk. It was done in 1836 and has been exhibited at the Royal Academy. Black velvet draperies dramatically set off other beautiful paintings that would be treasured for generations. You will also find here unusual mirrors, lovely coffee tables, lamps and accessories. —From Gumplo Galleries in Los Angeles.

Among the early originators of the charm bracelet was Walton and Company, and they now possess one of the largest collections in the world. Gold combined with platinum, gold and platinum with diamonds, rubies and emeralds offer a few elegant mediums for their smart designers. "Wheeling Through Life" is one of their unique creations. It represents man's career on wheels beginning with a baby carriage and traveling along through roller skates and a wheel chair. Many of the screen stars have gathered these fascinating charms in a serious way, some collections numbering three or four thousand. The workmanship on them is meticulous; the tiny screws and hinges and bolts are actually microscopic. (Note to Easter Rab-



An indescribable, lovely blue forms the background for a delicate white design on the base of this excellent lamp. As well as the color, the line and proportion have been studiously perfected and do credit to both the designer and executor of this minor masterpiece. The shade is finely tailored, echoing the design of the base, and speaks eloquent words of praise for its *raison d'être*. It is almost more beautiful when lighted and the light coming from below throws into relief the unusual "tree" finial. A Chinese Chippendale interior would preen its feathers and burst into song, added a compliment like this.—From MacDonald-Meyers, located in the new Cross Roads Arcade in Los Angeles.





Anna May Wong is American by birth, Chinese by ancestry and tradition, and cosmopolitan by inclination. Right now, she can't make up her mind whether to take up her abode in China or remain in Hollywood and make pictures.

DANCERS

THE West is accused of not being dance conscious. Maybe. But not through lack of visual education, certainly not in California. The State boasts a Dance Guild, Theater of the Dance, an English Folk Dance Group, under the leadership of Gene Gowing, the membership list ranking third in size among such groups in America, and exponents of Mexican folk dancing at Padua Hills, under the supervision of Mrs. Bess Garner. Many notable schools exist, and to add to all of this the best known interpreters of the dance come to San Francisco and Los Angeles each season. The Jooss European Ballet was an early visitor, and delighted audiences with the clear, clean-cut presentation of each program, each pregnant with meaning and all gracefully produced. The Ballet Russe has come and gone, and March brings Trudi Schoop and her Comic Ballet.

The old civilization of China, which has tinged so much of the art of the world, may be traced in modes of the dance in many lands, but China has no school of the dance, no set rules of expression. Beauty and beauty alone governs in the productions in that age-old land. A director there never expects to be asked the meaning of a movement if that gesture in itself is beautiful enough to justify its existence. In China dances are dedicated to various festivals. A famous Ko we (Song-Posturing Dance) honors the Moon Festival. It is given either by one or two girls, one posturing while the other sings, or as a solo performance.

The Russian Ballet, because of its past reputation under the old Imperial rule, still holds the imagination and is rather generally regarded as the foremost exponent of the art of the dance. Unfortunately the Ballet seems hampered by tradition, by the old technique, and unable to express new ideas through the old form, and frequently the repetition of a movement grows very tiresome. On the other hand the productions of the Jooss Ballet, a recently assembled group, European in background and tradition, had more to say and a youthful, quick, decisive way of saying it.

Modernity with its best implications is personified by Trudi Schoop and her Comic Ballet. She has a delicious sense of humor, which is transferred, either subtly or openly, to each dance-pantomime. This great though small dance-comedienne is of Zurich, Switzerland, and with her ensemble of actor-dancers presents the experiences of every-day life, using the medium of pantomime coupled with poetic motion to produce real drama.

Through groups and by solo dancers practically every land and every traditional dance mode have been represented or will be before the season closes on this Coast. The season really opened with Angna Enters. Her art is preeminently pantomime, coupled and merged with dancing. She is inimitable, her sense of rhythm, her precision and interpretive satire is amazing. She is filled one moment with sensuous grace, and in the next is transfigured with intensity, which again flows into the freshness and ingenueness of the school girl. Carina Lita Maracci, assisted by her dance

(Continued on Page 39)



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ANTIQUES

By ALICE R. ROLLINS

A CHINESE LOVE STORY

"ANTIQUITY! thou wondrous charm, what wert thou? that being nothing, art everything! When thou wast, thou wert not antiquity—then thou wert nothing, but hadst a remoter antiquity, as thou called'st it, to look back to with blind veneration; thou thyself being to thyself flat, jejune, modern! What mystery lurks in this retroversion?" So wrote Charles Lamb.

The Chinese have historical records from the remotest period of antiquity. Their pottery was invented almost three thousand years before the Christian era, and porcelain sixteen hundred years before it was known to the Western nations of the world. All the arts from architecture, painting, sculpture, to bronze founding, metal working and enameling were brought to a high degree of artistry. Connoisseurs of the world have vied with one another in obtaining these objects of antiquity, not alone because of their age and rarity, but because of their transcending beauty. A beauty of form, of composition, of coloring that the western world has yet to attain.

Chinese art is so extensive and covers so great a period of time that the amateur collector of antiques is apt to feel lost in a vast sea of these productions of past ages. However, there are phases of Oriental art which are of interest to the young collector, a study of which helps him to understand something of the Oriental background. One of these has become familiar to us through our study of Occidental ceramics. This is familiarly known as the "Willow pattern" on pottery and porcelain. As we view this design in our everyday china, we do not connect it with fairy tales where everyone lived happily "forever afterwards." The blue and white willow ware design is a love story in blue print that has come down through the centuries. That is Chinese centuries, for the pattern is very old.

The first willow pattern was made in England in 1780, at the Caughley Pottery Works. Thomas Turner made the original copper plates from a Chinese design which he adapted from one composed of dragons and other celestial devices that he found on some old Chinese porcelain. The design from the Chinese love story of the Chinese Princess and her lover and their refuge island was soon adopted by other potters—Spode, Wedgwood, Adams, Davenport, who used slight variations from the original design. This explains why so many forms of the pattern are to be found.

Take a willow ware plate and trace this age old story: Once upon a time there lived a beautiful Princess in the land of China and she loved a youth, who though good and fair in the eyes of men, was not a Prince. The father of the lovely Princess was wroth when he heard the tidings and said: "Ye shall not marry the youth who is not of a royal

house; my daughter of the Orient must wed a Prince." If you will look on the right-hand side of the plate you will see the stately house where lived this cruel Mandarin and his daughter, the Princess. Back of the house in the shade of a marvelous fruit tree, the lovers were wont to meet and walk when the stars came out "in the blue willow ware sky." There is a lattice fence in the foreground and nearby a quaint little bridge. Leaning over this is a small willow tree which gives the story its name. On the bridge are three figures the little Princess who is running away with her lover, and the kind old gardener who loves them both and is helping them escape from the cruel father. They plan to escape in a boat to the impossible little island, but alas! when they had escaped, the cruel father pursued them and intended to kill them both, but the good fairies of Chinaland took pity on the lovers and changed them into two birds that are seen hovering near by in the picture, and here they have lived "ever afterwards." There are many little changes in the story. If the bills of the birds touch, the china is supposed to be very old. Sometimes the number of apples or oranges vary on the tree. Again the bridge shows only one person crossing it, or just the two lovers. But whatever changes are pictured on our old china, this Chinese love story has been told by Chinese mothers and grandmothers from generation to generation. Some of the various stories follow:

"Two little birds flying high

A little ship goes sailing by

Three little men going to Dover
A wooden bridge they cross over
An iron fence the sun shines on
A Chinese mansion, a willow tree
And a little cottage by the sea."

Another rhyme reads:

"Chinese temple there it stands
Seems to take up all the land
Apple trees with apples on
A pretty fence to end my song."
Longfellow in "Keramos" alludes to—

"The willow pattern that we knew
In childhood, with its bridge of blue
Leading to unknown thoroughfares:
The solitary man who stares

At the white river flowing through
Its arches, the fantastic trees
And wild perspective of the view."

Collectors should seek marked pieces because the pattern has been widely copied even to the present day. The eighteenth century transferred willow pattern was in line engraving, but after 1800 the copper plates were always stippled. All willow ware originating at Caughley is of deep vivid blue. The design is always well engraved, the lines being clean and well-defined, and was transferred to the biscuit before the glaze was applied. The Caughley willow pattern is sometimes marked with a filled in crescent in blue or the mark is a roughly drawn letter

(Continued on Page 39)

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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

POETRY is both of one time and one place and of all time—and nowhere. Thus a country's songs, whether of Japan, China, or England, compose both social history and undefinable music, have both geographical bounds and immeasurable distances, a footing upon the soil of a land, yet a querulous wandering to the horizon, timed both to the clock of the day and the dial of the universe.

Chinese poetry, for example, shows the characteristics of a people—deeply marked traits of mind and outlook which have conspicuously channeled the long, slow river of China's history. A verse composed by an unknown Chinese poet of 2300 B. C. contains the exact theme of Chinese life which Pearl Buck expressed through her story, "The Good Earth"—a note constant and authentic. The verse runs—

"From break of day
Till sunset glow
I toil.
I dig my well,
I plow my field,
And earn my food
And drink.
What care I
Who rules the land
If I
Am left in peace."

There stands, plain and honest, the Chinese love of the earth, which, together with home and family, fills the Chinese cup of contentment—that he does not care to tip with political excitement. The attitude has produced, from early social life, an unfortunate indifference to government—national or local, an unconcern with civic affairs, which, more perhaps than anything else, has tangled China's modern history, checked her from necessary material movement and from resolving into a united power of today.

Henry H. Hart, writing a study of Chinese poetry, called "The Hundred Names," published by the University of California Press, observed that "more than to any other people, except only the Japanese perhaps, nature has been ever present to the Chinese. From the beginning the Chinese have lived close to the soil . . . This closeness to nature, this quick sympathy with all her moods, is evident at every turn in Chinese verse. The coming of the plum blossoms in spring . . . the whispering of the bamboos . . . the beauty of the lotus pools . . ."

Note the rich sweep of color which paints "The West River" by a poet of the T'ang dynasty—

"It is spring
And ten thousand maple trees
Are clad in new green leaves,
Under the old red bridge

A sailboat glides
Into the sunset glow."

The years of the T'ang dynasty, whose sun rose with the seventh century and set with the tenth, paralleling early medieval Europe, composed one of China's highest ages of poetry—an hour of song. Li Po, China's chief poet of the past thousand years, lived during the T'ang dynasty, wrote that "I've lain among the clouds, loving leisure and enamored of the hills." The life and work of Li Po and other poets of the singing T'ang dynasty may be read from a book published two years ago—"A History of Chinese Literature," by Herbert Giles, Professor of Chinese at the University of Cambridge.

Ming Huang, a poet of the T'ang era, voiced the cry of Macbeth seven hundred years beyond. He wrote a verse about marionettes and reviewed how "man is born and passes like a puppet through the dream play of life." Shakespeare saw life "but a walking shadow, a poor player . . ."

Francis William Bourdillon, writing English poetry during the nineteenth century, noted that—

"The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.

The mind has a thousand eyes
And the heart but one;
Yet the light of a whole life dies
When love is done."

*This Japanese miss, while she pours her tea,
Sketches her wishes, like you and me,
But tentatively, like yours and mine,
Who know no more what the leaves design.*

Photograph by Kenneth Dowie



A Chinese poet of the Ch'in dynasty, 265-419 A.D., reflected—

"But yesterday
I loved
And life was sweet
I loved
And my spirit soared
To heights undreamed.

Today
The sun in vain
Shines on a darkened life
A spirit pale and dead
For love is done!"

A poet of the Yuan dynasty evokes the same rural scene which Thomas Gray does through the "Elegy Written in a Country Churchyard." The Chinese wrote—

"The day is done
Back to their folds
Come ox and sheep . . ."

Gray's lines you recall—

"The curfew tolls the knell of parting day.
The lowing herd winds slowly o'er the lea. . ."

Pick up a copy of "Romeo and Juliet" and you may read the same vow of constancy which a Chinese poetess worded—

"My love for you
Is as the Northern Star
That, fixed and steadfast,
Through the ages burns . . ."

At another time I want to speak of Japanese poetry, where, as through the lines of Chinese poetry, are echoed thoughts which existed long before, long after—never old, never new. Examine the literature of any people, of any century, and you can quickly discover a replica of one early Japanese verse—

"This life—a vision of the Seeing Mind:
White sails, far out, catching the light at dawn,
Glimpsed for a moment, then forever gone,
Leaving no trace behind."

Or another—

"Three things in this world never stay
To wait man's pleasure—fading flowers,
Rivers that seaward take their way,
And passing hours."

The words were pounded out on the stone of a cave by some ancient man, painted on the wall of an Egyptian king's temple, laboriously penned on parchment with letters of gold and silver by a medieval monk.

And a Japanese phrased the philosophic answer . . .

"The moon pursues its destined shining way
Untouched by any earthly care or woe . . .
Do thou, my heart, throughout life's little day
Be even so."



H. P. Mueller, President, watches No. 2 cupola of the 650-foot Mueller foundry in action.

MAYBE WE ARE OLD FASHIONED

ONE day, when I was at that know-it-all stage in my teens, I called my father "old-fashioned." (under my breath of course). To me he was old-fashioned, at that time, because his seasoned ideas didn't approve of my juvenile notions.

Well, I've been called old-fashioned many a time since then. There's another generation coming along, and I don't agree with some of its ideas. Styles may change, but the old-fashioned virtues—the sound fundamentals—are still secretly admired by the best of men, young and old alike. Nobody can criticize the golden rule just because it came into high vogue many years ago.

Yes, maybe we're old-fashioned here at the Mueller Furnace Company. Somehow, I hope we are. For I believe it's possible to be old-fashioned and modern too. I believe we can cling to the old-fashioned ideals of truth, honesty and tolerance upon which this business was founded by my granddad, and still be as modern as tomorrow's sun by designing and building

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The industry has been gracious enough to admit that our 1937 heating and air-conditioning equipment is the biggest value on the market today. Its smart styling has created endless comment; and its performance, we are told, outdoes modern standards. But back of it all, today as yesterday, the old-fashioned virtues prevail.

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

AMBITIONS

DURING my undergraduate days it was my ambition to reach that degree of affluence where I would not be forced by penury to "roll my own". Students who were mentally inferior, or at least I, perhaps alone, thought they were, would whip out an imitation silver cigarette case and generously offer me a "ready made". I used the case from my pocket and snapping it open with that sweeping gesture that marks the man of wealth. Several dents in the case testified to my awkwardness before the mirror told me that I was ready to use "tailor mades" if I ever could afford them. The first twenty-five cents of my first month's salary went towards the purchase of a box of Phillip Morris.

Incredible as it may seem, the time came when I could step boldly up to a tobacco stand and ask for a box of cigarettes and light one with a steady hand. But during the long time that I struggled toward this goal a new ambition slowly developed. I dreamed of the time when I could dine at least once a week in one of those places where you check your hat. I wanted to bow to the hat check girl and hand her a dime with a smile and that gracious indifference to cost that is the heritage of the man born to wealth.

Soon tuxedos came into general use, but for years I could not enjoy a ride in one because I could not take my eyes off the meter. One looks so silly riding alone with back to the meter and if there are companions in the back seat the knowledge that the meter is ticking steadily and to unknown heights destroys all capacity for bright badinage.

And so our ambitions develop, or die, or change until life hardly seems worth the living. We no sooner overtake one than there is another on hand that seems more elusive. The one that is bothering me right now is that the time may come when the fifteenth of March will hold no terrors for me.

THE GREAT "I AM"

MANY of us Americans (which name in itself we arrogant citizens of the United States have appropriated) still ridicule the customs, habits, elevators, trains, trams and traditions of the old country. Without going into the better quality of goods in general, the greater courtesy of police and tradesmen and the low rates of death from automobile accidents, there is one thing in London that any reasonable person will admit, and that is the legibility of street and direction signs.

Many people have lived in Los Angeles for more than ten years who cannot find Pasadena without stopping to inquire several times whether they are on the right road. We were in Los Angeles a few weeks ago and found it necessary to go to Pasadena. The time was after dark. Before long we were in a district where the street names were, or had once been, painted on the curb. In many instances an automobile was parked in front of the sign. In more cases the sign had been obliterated by attrition or was plastered with mud. Directions, when they could be got at all were either wrong or by some short cut where there were no street signs at all. We left the Ambassador Hotel at eight o'clock and reached our destination in Pasadena at eleven-thirty. We wound up on the top of every hill in the general vicinity except Mount Lowe and only succeeded in eventually landing in Pasadena by getting out of the car every few blocks, scrubbing the street sign free of mud and comparing it, by the aid of

our headlights, with a map of the city. Where there were street signs on posts they were in such small type that they could not be read without all but climbing the post.

Perhaps the people of Pasadena do not want anyone to come there from Los Angeles. If that is the reason for street signs being painted on the curb most of the people in the south do not want anyone to come there from anywhere, which, as the whole world knows, is far from the truth. Of all inefficient, inadequate, primitive and ridiculous practices, painting street names on the curb is the worst. Street signs are used to direct people. If they cannot be seen or read they might as well not be used, a course to which many towns in the state have resorted.

The letters of street signs in London are six to eight inches high, placed at the level of the second floor of a building where they are legible for at least a hundred yards. But then these old country people are so dumb and old-fashioned.

FREEDOM

HOW many centuries mankind has fought for freedom no one knows. How many kinds of freedom there are is still unknown. There are freedom of action, freedom of thought, freedom of speech, freedom from worry. Freedom from death seems to be approaching, if the scientists can be credited. Apparently only freedom from taxes is impossible of accomplishment.

But we are beginning to learn that liberation from one sort of distasteful necessity often brings on slavery to another. Now that we can travel to almost any part of the world by airplane, thus severing the fetters that we thought were binding our pavement-pitted souls to a tiny portion of the earth, we find that we have become slaves to time. Freedom of thought as it is being practiced in some countries bids fair to make us slaves of vice. The struggle for economic independence is pointing the feet of many towards a waiting grave. And there is no such thing as freedom from duty, and the typewriter.

Lincoln is called The Great Liberator, but he freed only the black slaves. There is but one Liberator and He is above. Let us look up again.

TERMITES

WHENEVER an epidemic of any description breaks out there are always those who say, "Rot. We didn't have that when I was a boy, so why should we have it now?" That was true when we had our first flu epidemic and will probably be true until we have our last red scourge of death. But we should fight it where and whenever we can.

Without going into the statistics on termites, which data can be had from several universities and the Federal Government, the menace is here and is growing more serious every day. I have had personal contact with it. One of my clients one day sank through the floor of his house before my eyes. The structure was about forty years old and fortunately the floor was only about two and a half feet above ground.

There are three kinds of termites which threaten destruction of our western wooden houses. They are the dry-wood termite, the damp-wood termite and the subterranean termite. Most people think that if the wood is kept off the ground there is no danger, but this is not true. In Lake County a contractor told me that he had reached under the peak of the roof in the attic and pulled out hand-

ful after handful of powdered wood and termites.

Los Angeles, so often ahead of the rest of the state, has passed an ordinance aimed at termite control in frame structures. I wonder how long it will take other cities to follow this good example.

LIVE ALONE

DESPITE the fact that she is going contrary to the contention of George Bernard Shaw that the social unit is two, Marjorie Hillis comes out with a treatise on the joys of living alone and how you can make yourself like it.

There is nothing new in her idea. Trying to convince people of the beauties of living alone has been the pastime of many authors. It makes nice reading but doesn't get you anywhere. The monks of old had to flagellate themselves into compliance with the theory, and even the authors who used it as a theme for their novels eventually wound up with more than one person in the plot. Defoe tried to make Crusoe get away with it but had to wind up by dragging in poor old Friday.

This living alone, as I say, is nothing new. Liking it is new because it is impossible. Nor do any of the cases mentioned by Marjorie live alone. They merely sleep alone, occasionally. There is only one condition under which we can live alone, and that is in a penitentiary. On Alcatraz Island there is a group of men who are living alone, but they don't like it.

GREEN GOLD

IN the days of "Gold in them thar hills" no one ever thought of gold as being of any color other than a deep, rich yellow. Perhaps it did turn to saffron when it was minted, but pure gold was always yellow. Then came "Black gold", jetting from the earth to create a race of millionaires to whose doors may be laid the crime of bringing about the income tax and the custom of accepting "Ain't got" as good English.

But there is a gold that is almost as old as history which, like all pure products of nature, has been overlooked by writers and other kinds of prospectors. It is green gold; not the variety that appears on fingers and wrists about a month after Christmas, but a pure green gold.

Not long ago I had tea with a Chinese lady. That tea had a flavor straight from heaven. It had an aroma that brought visions of "far Cathay", mandarins in quilted satins, jade pagodas and spring blossoms. With each bowl its flavor and aroma became more alluring. No, it really was only pure tea.

I am not a tea drinker and now I know definitely that I shall never be one until I can lay in a supply of that particular selection of leaves. With this in mind, later I made inquiry about tea such as the kind I had enjoyed. My informer told me that what I had been drinking was one of the mandarins' selection. He then went on to ask me what I thought would be the price of the very best tea that could be had. I hazarded the opinion that it might be as much as ten dollars a pound. With a quiet Oriental chuckle he informed me that in the home of a mandarin he had drunk tea that had cost five hundred dollars a pound.

This particular mandarin was a tea fancier. In his palace you might be served tea that cost your host twenty-five dollars per bowl. The Caucasians, he pointed out, serve their guests with Napoleon brandy that is all but priceless. The Chinese sometimes serve tea that is of equal rarity and more costly. That is green gold.



Photographs by Stuart O'Brien

A chaise inspired by the holy bridge
of Nikko. Designed by Paul T. Frankl
for Miss May Wilfley.

WHAT DOES MODERN ART OWE JAPAN

By PAUL T. FRANKL



Miss May Wilfley's collection of Oriental art was the prime reason for developing her house along Oriental lines. In the den a Japanese screen of an interesting landscape in faded tans and pale greens, is recessed in the wall and used like a tapestry. The long built-in cupboard is made of ash sand-blasted, a modern improvement on the Japanese treatment of old days when the wood was rubbed with sand to bring out the grain.



KIPLING'S "East is East and West is West and ne'er the twain shall meet"—never was more literally true nor more spiritually untrue than when applied to the relationship of Japanese art and architecture to modern art. It is truly a paradoxical situation.

This question has always interested me since my first visit to Japan many years ago. Perhaps during the early beginnings of modern art in the Western world, it was not easy to trace what influence Japan may have had on it. Today, however, the artistic horizon is clearer, and we cannot dismiss lightly the belief which is accepted among many artists that modern art received its greatest impetus from Japan. To the student who has been familiar with the inceptions and the growth of the modern art movement in all its phases, it would be contrary to fact to accept this dictum without not only qualifying it but explaining what is meant.

To some it may come as a surprise that the wood architecture of Japan is more closely related to modern steel construction than is the brick and stone house of modern Europe. We have only to consider that in the European building the wall is the supporting element, whereas in the wooden architecture of Japan the column is the supporting element and the wall spaces are of no structural importance, as is the case with steel construction.

The pagoda, for example, may be likened to the structural skeletons of a skyscraper without the windows and the spaces filled in. Moreover, the cantilever principle was widely used first in the Far East. The Japanese roof sits on its structure just as securely balanced as the tray on a waiter's five fingers; and there you have the cantilever in its simplest form. Likewise, the corner window, the newest element in modern architecture, has been in existence for hundreds of years in Japan. While we neither did nor could copy the corner window from Japan, we undoubtedly obtained our inspiration from it there. As developed and expressed today, it is a child of our own steel age.

It is important to observe, also, that the Japanese are the greatest masters in the art of elimination, which is the essence of modern art. This, in spite of our operatic presentation of "Madame Butterfly," the greatest clinging vine that ever lived. The Japanese wood cut, which has been known to Europe only for the last century, had a determining influence upon the graphic arts of the many schools of painting which needed a new inspiration from the outside. Those early artists who worked at the inception of modern art learned much in the use of flat planes, the repetition and the contrasting colors from Japan.

The introduction of rhythm in art at the

turn of the century undoubtedly came from the Far East. The heritage of European art is entirely different from that of Japan. The underlying principles provide a different base. Our art found its inspiration from the proportions of the human body; harmony in music and the dance; rhyme in our poetry; symmetry in our architecture and the blending of colors in our painting. Eastern art, on the other hand, is based on a symmetry in architectural construction; rhythm in music, and the contrast of motion against absolute quiet as illustrated by the Japanese dance. At about the same time, we in this country began to find inspiration from the rhythm of negro music, the contrasts in jazz, (the drums). The Viennese Waltz, after all, is a monument to harmony, just as the Japanese dance is a symbol of the contrasts in Eastern art. As a consequence, modern art has brought us closer to Japan than ever before.

Due, however to the conventions, ideals and religion of Japan, so foreign to our own, it was impossible for the artist to copy or bring back anything bodily from Japan. He could not find, for example, anything in Japan which he could transplant to the Western world like the Greek column that our banks continue to use today to inspire trust in their depositors.

What the early artists did bring back from Japan was an inspiration. They saw many



strange things, beautiful and fascinating, which they aimed to bring back, but what they really brought back was the *distilled essence of beauty* from this country or simplicity. As a consequence, what modern art received from Japan does not appear on the surface. The influence did not come from the great temples of Nikko nor the Imperial Palaces, but it did arise from the humble abodes of the Japanese people, their rice bowls, their paper doors and the mats on the floor. This spirit which dominates Japanese life and art is best illustrated and exemplified by the word "Kirei" which means clean, but also stands for beautiful at the same time. Moreover, the precept of Shintoism, their religion, is "keep clean". It was this plainness, this idealized conception of cleanliness, this simplicity of expression and their traditionally deep-rooted ability to use materials true to their nature, which the Japanese gave to modern art. It was, in effect, the elevation of cleanliness to the realm of art, which the artist was able to get from Japan and eventually express in modern art.

However, this is not the whole story. What we got from them was a spiritual inspiration which set our minds into motion, and today the tables are reversed. Japan, like the rest of the world, is in a transition period and the trend there is toward the Western lines. The difficulty with them is that they got into the race fifty years too late, and, as a result, they are copying us bodily. The result is not always too satisfactory.

What they learned from us killed their creative impulse and has made them outright copyists of the West. There are no great modern geniuses in Japan today to compare with Hokusai, Utamaru and Hiroshige of yesterday. In viewing a recent exhibition of modern painting in Tokyo, I was very much struck with the Van Goghs, Picassos, Cezannes and close followers of many other illustrious French names, done in the Japanese manner.

Japan, like a beautiful woman, has been an inspiration to us, opening our unseeing eyes to her hidden beauty. Now, however, that we have beheld it, she looks to us to carry on.

A living room in the modern manner that exemplifies the Oriental precept of Shintoism. The Chinese vermilion ceiling introduces a definite Oriental note which is continued by the use of uninterrupted planes, accentuated by the use of color and texture. The wall up to the fireplace is Japanese grass cloth laid in squares, a textured plaster from there to the corner of the room where the grass cloth is resumed. The modern fireplace has a simplicity which is carried so far that it becomes an element of beauty, another precept of the Oriental world. Corner windows, an exponent of modern interiors, have been used in Japan for centuries. The steel casements are lacquered a dark red and the blinds are a natural wood weave reminiscent of the split bamboo of the Far East.



Photograph by L. C. Beringer

INDIVIDUALITY AS THE DECORATOR SEES IT

By BEN DAVIS, A.I.D.

INDIVIDUALITY in interior decoration is as comparably indefinable as it is in people. It is not defined by the selection or use of any specific style or period. If it is present, everyone knows it. If it is absent everyone is aware of its lack.

It is easier to say when a house does not possess personality and individuality than to define the means of obtaining these elusive qualities. The fact that large sums of money are spent on interior decoration does not of necessity mean that the result will be individual. Rare rugs, heavy damasks and costly furniture, may be assembled together and the effect could have as much personality as a store window or theater lobby.

The interior decorator, or interior designer, a more appropriate title, possessing imagination and qualified by training and experience considers the problem of endowing a house with personality as the first requisite of his job. The individuality and temperament of the client defines for him the mood and character of the house. Preferences and prejudices in regard to design and color are thoughtfully considered by the interior designer in preparing the scheme. The needs and requirements of his client guide him in his selections. He is constantly alert for some expression of personality that will assist him in the creation of

a house that will be representative of the individuality of his client and distinguish it from all other houses. This expression is sometimes obvious, sometimes elusive but whether rare or common it is the keynote from which to work.

When a collector is a client the problem is solved in advance. The bibliophile has definite tastes and ideas concerning his home as a background for his hobby. The person who possesses rare porcelain, bronzes or prints wants them displayed to the best advantage. The person with a preference for early American pressed glass may aspire to the quaint with results that are anything but in good taste. The collectors of guns, elephant tusks, antique textiles and medals or stamps want their hobbies the keynote of their rooms, yet the problem is usually one of proper storage rather than permanent display.

The sport enthusiast, whose dearly won trophies are his pride, wants to display these emblems of his powers, and the result may be reminiscent of the county fair. Properly placed in cabinets designed for the purpose these mementoes are incorporated into the decorative scheme in a way that is not offensive. Those people whose European experience was punctuated by purchases of furniture in England, tapestries in Brussels, porcelains in France and old masters in Italy, tenaciously cling to

Sir Thomas Lawerance's portrait of the Countess of Plymouth inspires the decorations in the drawing room of Mrs. Armstrong Taylor in San Francisco. The room is typically eighteenth century with the exception of the two landscapes by Corot on either side of the mirror. Gilberts of San Francisco, interior decorators.

their possessions without thought of the decorative effect.

It is the common experience of interior designers to have clients express a desire to use furniture that is too large in scale for the space it is to occupy. On the other hand clients frequently ask to use under-scale furniture where larger pieces are more desirable. Occasionally it is proper for contrast to use pieces that are of different scale in a room. But it takes the trained and professional eye to know when it is appropriate to use furniture of large or small scale.

Outside the special bent for collecting, color is the vital expression of individuality. Contemporary art traditions, advertising, magazine illustrations, store and shop displays have paced the public to a fuller appreciation of color. Today, the "blending of colors" in interior decoration is as passé as the painting of a photographic likeness. Spontaneity and vibrancy is the requirement of color today. Many people develop definite color prejudices and refuse to use colors which are ideally suited to the rooms that are to be decorated and to themselves. The use of one color amounts to a fixation to some people and is allowed to dominate their wardrobe and interior decorations. The effect would be

(Continued on Page 40)



THE NEW TREND TOWARD THE OLD

By KENNETH DOWIE

Gateway of a residence. Note how the very trees look like the gateway and the shrubs are grown and trimmed to suggest the flagstones. Where but in Japan could be found such a blending of planting and architecture?

FOR over two hundred years, the Japanese have built their houses according to the same general principles. Yet the astounding fact is that, when we look at one of these homes (which are still being built throughout the countryside today), the immediate impression is, "Why, this is *modern* architecture!"

A superficial attempt to explain this impression of modernity might put it down to the expert handling of large areas of glass, but the real reason is deeper, and lies in the fact that the Japanese have anticipated us in our modern conception of the architect as working in the medium of space. They long ago discarded the obvious unity that is achieved by symmetry, and are masters in asymmetrical balance. They depend upon technical perfection and a reverence for the intrinsic characteristics of every building material. And they present these materials honestly, having no use for applied ornament.

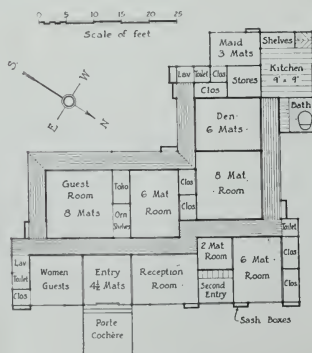
There are ways, of course, in which the Oriental and Occidental viewpoints on matters of art are opposed. Any argument as to the rightness or wrongness of these views would surely be fruitless. To our Nordic ancestors, for instance, cold was a bitter enemy, and a fire meant the difference between life and death. Perhaps it is memories of their hardships that make us look upon the glow and warmth of an open fireplace as the real center of a home. Possibly, in a similar way, it is the long-forgotten Malayan ancestors of the Japanese that make them build upon posts like stilts, or the unconscious memories of nomadic forefathers that cause them to sit and sleep on the floor of what was ages ago a tent.

But there is one broad distinction that we can draw. We tend to glorify individuality—they to submerge the individual in the family or the nation. We even over-emphasize the importance of man, allowing him personality,

but by inference denying it to other forms of life. Our art is "homocentric". We can scarcely think of an outstanding work of art by an Occidental in which man is not given a predominant part, with all else merely ministering to his needs and desires. No Oriental ever feels that this is putting things in their real order of importance. What makes man pre-eminent? Was he not made by the same Force that brought into being the other animals, the trees, the flowers, the grass, the very sand and rocks? Everything has a personality, and personality should be respected, wherever found.



• ELEVATION •



• PLAN •

So in the matter of houses, we approach the design with man in mind, first and foremost. All is to be related to *his* comfort, *his* convenience. If a shingle has to be bent into a sharp curve, or if forms suited only to wood are repeated in ferro-concrete, these distortions are justifiable, we reason. But to a Japanese, a home is an assemblage of various materials, each with distinct characteristics, which must be allowed to reveal their own charm, while the walls, floors, openings, roof, rocks, shrubs and trees in the neighborhood must all be given careful thought till they merge in one harmonious whole. Wood, for instance, is sacred, and should be given a chance to express its inherent characteristics. Should some critic ask at this juncture about the little termite, to whom a pine post or beam seems very much like a well-done beefsteak, and why he too is not allowed to express his individuality, we will merely contend that, while there are places for the termite to do this, a structural timber is not one of them!

It is an anomalous thing that the people who have developed the perfect style in wood should be on the point of giving it up, and yet it is a well-known fact that ever since the great earthquake Japanese sentiment has steadily grown in favor of a reinforced concrete frame. And who can wonder at this? No one who crept out of the ruins of his wood-frame house in 1923 would ever want another just like it. It is now mandatory to obtain a degree of rigidity with diagonal bracing of metal, but the great majority of people would abandon the wood frame altogether.

A typical Japanese house plan of the old style is shown, although to be really representative of what is being built today, it should have one or two rooms done with no mats, but wooden floors, furniture, swinging

The traditional tea ceremony is seldom observed today. Interesting way of glazing the upper part of the shoji with clear and the lower with obscure glass. Restraint, delicacy and charm surround these three little girls from school.



doors, double-hung sash, and all that goes to make a "foreign-style" room. One outstanding difference between this house and ours is the absence of walls and continuous foundations. The Japanese house consists of a large number of 4×4 wood posts, each with its separate footing block. The great majority of partitions connecting these posts are removable, whether they be for the inside, "fusuma", of a light $\frac{5}{8}$ " wood frame covered on both sides with paper, or "shoji", mainly for outside walls, and either glazed or with tough translucent paper on one side only.

Practically no furniture is used, as none is required. The floors are covered with "tatami", or thick mats of uniform size, $3' \times 6'$. One sits or squats on a cushion placed on these mats. At night, thick quilts are taken from the closets and spread on the tatami to form the bed. Meals are served on low trays about eight inches above the floor. In this way, the Japanese do not need to have dining rooms or bedrooms, as such. Any room serves equally well as living, dining, or bed room. Only the kitchen and bath are handled specially, the former with a polished wooden floor, and the latter floored in either cement or tile, just large enough to hold a cedar bathtub, and allow room to bathe before entering the tub. Passages and verandahs are floored with boards kept highly polished.

This absence of furniture and easy removability of the fusuma and shoji give the Japanese house a wonderful flexibility. If we invite fifteen or twenty guests, away go the fusuma and, presto, our little house becomes a great big one!

Perhaps the chief impression one has after living long in a house of this sort and coming back to one of ours is of our stinginess in regard to windows. Every Japanese room has one whole wall completely fenestrated,

and often two. If these walls were of plate glass, the result would be disastrous, but there is surely something to be said for a type of window that lets in light without permitting one to see through it clearly. The Japanese solution of this problem, consisting of tough, white, translucent paper, is not acceptable to us, beautiful as it is. They have not worried much about weatherstripping, either. But there is a wonderful freedom about being able to expose the entire side of the room to the garden, and in the hot months it is a great relief to be able to let the breezes blow where they may.

It might be well here to note that domestic architecture in Japan approaches its problems from the point of view of the house owner. Here we insist that the house be well designed as to its appearance from the outside, a point which the Japanese consider of little importance. They surround their plot of land with a six or seven foot wall, and immediately start to plant out the wall so that it can hardly be seen from the house. From the street, nothing is visible but block after block of walls, with roofs peeping here and there above them. A further result from this point of view is that all the best rooms of the house are at the rear, where the garden is deeper.

In spite of what it would do for the American mother to have Junior form the habit of removing his footwear before entering the house, this fundamental idea in Japanese architecture will never sell to the American public, for it is founded on an Oriental belief which is difficult for us to grasp, namely, that wood is sacred. It is unthinkable to besmirch clean wood and tatami with dirt from the street. However, without going to these lengths, we might agree that wood should seldom if ever be painted. It is actually true that in Japan even exterior wood is

not painted. On this account, the great temples at the Imperial shrine at Ise have to be rebuilt completely every twenty years.

Compared with theirs, our interiors lack repose, though the modern tendency is toward the elimination of all that made the house of the last century such an atrocious nightmare. Our problem of interior design is much harder than theirs, of course, for they have no furniture. We do not have to be Zen Buddhists to feel the need of some inner sanctum where surroundings will not distract, where it would be a capital crime to turn on the radio, where we could meditate upon the unity of all living things and our own relative unimportance. But even more than the Japanese should we feel the need for large areas of wall, floor, and ceiling of the utmost severity, to act as foil for our furniture and pictures.

They are undoubtedly right in keeping all the ornamental features in one place, the "tokonoma", where the unassuming walls make the beauty of the painted scroll or charming vase shine in contrast. Or again, they are right in omitting the tokonoma in some rooms, for with one wall completely open to the garden, one can sit and wonder where the house ends and the shrubbery begins. In this the old Japanese house responds to a desire now being expressed in all our residential work, to bring the garden forward so intimately that we feel we are really living in it and can enjoy it to the fullest extent.

It strikes us as rather strange to hear that in Japan all ceilings are of wood. Clear cedar is usually used, with beautiful grain. Ceiling boards are from $\frac{3}{16}" \times 10"$ to about $\frac{3}{8}" \times 14"$, with $1" \times 1"$ pieces below running at right angles to the boards, blind nailed. If you see the color and grain of a single board, running continuously for twenty feet

(Continued on Page 39)



Photographs by George Haight



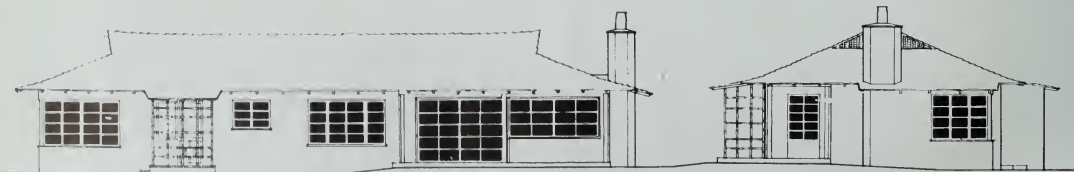
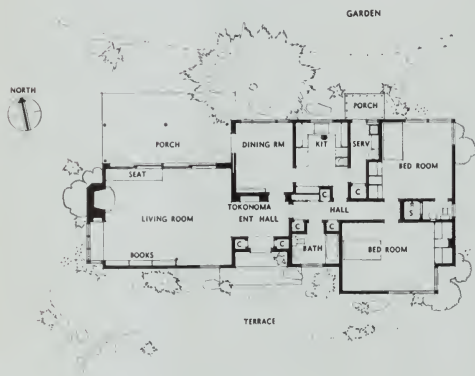
Distinction with Restraint

THE PASADENA HOME OF
MISS JEANNETTE M. DRAKE

EDGAR BISSANTZ, A. I. A.
Architect

ROMA COOLIDGE MULVIHILL
Landscape Architect

EDITH HYNES
Decorator



REAR

WEST



WHAT a pleasant task it must have been to create this charming and practical house! The fine harmony of its roof lines, and the subtle simplicity of its details give evidence of painstaking care and conscientious artistry. Impressed with the beauty and refinement of Oriental art while taking a 'round the world cruise three years ago, Miss Drake decided that some day she would have a house in which the esthetic qualities of the East would be blended with the practical features of a modern American home. Now that long-cherished dream has become a reality.

Unhampered by forced symmetry, the arrangement of rooms is practical in every way. Well placed windows and sliding glass doors give emphasis to the panorama of the Sierra Madre mountains, also bringing the living rooms into direct relationship with the covered terrace and informal garden. The convenient arrangement of the kitchen saves steps and valuable time. Although this plan is very compact, good circulation permits easy access to all parts of the house without the necessity of using any room for passage.

In finishing the interior, natural materials have been used in a natural way. The walls are of smooth hardwall plaster of a light warm-gray tone, the trim and cabinet work are made of various woods selected for their color and graining, while the walls of the dining room are covered with pale tan-colored Japanese grass cloth. The spaces between the wood mouldings of the wainscoting on two sides of the room are persimmon color, and the ceiling and a portion of one wall are chartreuse green. The deep green draperies are made of heavy raw silk.





Photographs by Fred R. Dapprich

A HOUSE IN FELLOWSHIP PARK, LOS ANGELES

Designed by Harwell Harris

A simple plan, simple structure and simple materials combine with an absence of "things" to invite a truly simple and elegant living in close association with a gentle, though not too domesticated nature. Continuous built-up girders at floor and ceiling and continuous posts on isolated footings braced by compression-tension buttresses make up the skeleton of this lightweight structure. Broad eaves overhang glass walls and

are supported on wood posts continuous from foundation to roof. With the exception of the narrow frames of the windows, which are dyed black, all wood is left natural. Simple geometric shapes surrounded by richly textured verdure, the composition of the building has been kept purposely static. Stepping stones square with the building yet conforming to the bank further relate the man-made to the natural.





Perched on the edge of a sandstone bluff with an almost vertical drop of fifty feet, the living room looks through a screen of oaks and California holly to a distant range of mountains. It is finished in natural redwood, cane fibre ceiling, grass matting and grass cloth. In the warmest weather the sliding panels can be removed. The rails of the panels are dyed black, and further accent is provided by dark teakwood furniture, a gold leaf screen, dark blue cushions and a blue and vermillion embroidered couch cover. The walls and ceilings of the kitchen and bathroom are finished in a high gloss enamel in blue, vermillion and yellow-green. The texture of uniform pattern on plane surfaces affords a richness that "furnishings" seldom produce and at the same time preserves the restful simplicity essential in a small house. The grass matting indoors, the flat pebbles on the walk, and the concrete tiles leading to the garden below form an interesting variety of paving patterns. The house was awarded Honorable Mention in Class III in the 1936 House Beautiful competition.



Photographs by Edgar Ingram

RESIDENCE OF MR. AND MRS. J. J. HALLENBECK

Piedmont, California

NOBLE NEWSON AND ARCHIE T. NEWSOM, ARCHITECTS





A memory of 18th Century Old World hospitality and leisure is so swiftly evoked by the interior of the Hallenbeck home, with its rich soft curtains, the candelabra, and the broad easy chairs that, looking upon the scene one tends at once to people the room with noble gentlemen and gracious ladies philosophically chatting of life and politics across a cup of tea, or, listening closely, one almost catches the rustle of silk and laces, stirring to a waltz.

The magnificently carved library window contains a picture of current life to which the master of the house may turn after study of history of forgotten days.

Out of doors the reaches of terrace seem to bespeak a liberality of thought like a Voltaire or Heine from the 18th Century.

The exterior altogether furthers that recollection of the estate of a country gentleman which the interior brings to mind. The garden and decoration are remindful of Dresden.

Yet with all the recollection of a grace of yesterday the thought remains that modern life can very well carry on that tradition—and does at the Hallenbeck home—enhanced, moreover, by the beauty of modern architecture and decoration.





Photographs by Fred R. Dapprich

RESIDENCE OF MISS CONSTANCE BENNETT

Beverly Hills, California

J. E. DOLENA, ARCHITECT



A dignified, sophisticated house quite in keeping with the public's conception of a charming lady. Situated on an acre and a half, it is of French manor style painted white with a brown shingle roof. The motor court is surrounded by a high whitewashed brick wall—probably to shut out curious eyes. And if you are interested, there is a tennis court on the side, and a badminton court in the rear so the charming lady can keep her trim figure and her box office appeal.



The dining room carries on the tradition of suave elegance. A broadloom rug of blameless white—curtains of rose brocade with glass tiebacks—Duncan Phyfe tables and Hepplewhite chairs upholstered in rose and white satin—beautiful silver candelabra and bowl. The scenic background gives a feeling of spaciousness. The den seems a little more human with comfortable green morocco chairs

and a homey green pebblecloth rug. Even the horses add to a sporting atmosphere. In the room are also a disappearing bar, bookcases with real books, and a movie machine behind the wall. Then back again to French finesse with mirrors and a feeling that Louis must be lurking close at hand. The swan andirons are both unusual and very graceful, but the den is the big room of the house.





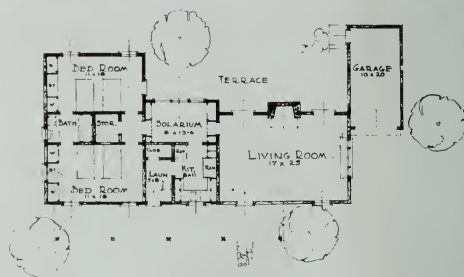
Photographs by W. P. Woodcock

THE PALM SPRINGS HOME OF
MISS TERESA M. FIELD

Charles O. Matcham, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis



A low early type of California ranch house with porches to protect the rooms from hot summer suns, is built of frame and stucco textured to resemble brush coat over adobe. The walls are pink, the shingles painted a deep cream, all trim is deep cream giving a colorful effect against the somber tones of the desert. The solarium looks out over the terrace and is a pleasant sunny room. The living room is cool with solid light colors and three exposures. The smoke tree on the mantel piece might have been picked right outside the door.





Photographs by W. P. Woodcock

THE PALM SPRINGS HOME OF MR. AND MRS. HAROLD HICKS

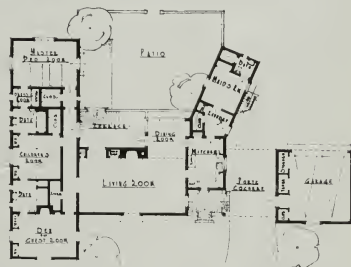
Charles O. Matcham, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

Patterned after the Mexican adobes with thick walls and heavy tile roofs, there is however a distinctly modern trend of design. A study of the plan will reveal very livable quarters with ample accommodations for entertaining. Light colors that blend with the desert surroundings fit the house to its site and cool clean freshness inside suggests Shintoism. But if the house becomes crowded, Nature is just outside.

Interiors by Bullock's.



SEMI-TROPICAL FRUIT TREES AND PLANTS

By JOHN A. ARMSTRONG

WHY have a subtropical climate and not enjoy subtropical fruits in the garden? Some pessimist is sure to answer that we do not have a subtropical climate and will point to our recent winter weather to prove it. Only a temporarily disgruntled Easterner will hold to this theory for long, however, because in a few months, after the burned leaves have dropped and the fresh new foliage has come out and a new crop of fruit has set, we will forget all about that cold weather, and since the next severe frost will probably not come for another twenty or twenty-five years, why worry about it.

Some of the most delicious of the subtropical fruits are borne on trees and shrubs which are extremely ornamental and are well worthy of being included in a garden planting for their appearance alone. This is particularly true, of course, in the southern end of the State, although some of the group of semi-tropical fruits can also be grown throughout much of central and northern California.

Well cared for citrus trees are certainly typical of this class, and the advantages of the standard varieties of Oranges, Lemons and Grapefruit for the home garden are too well known to need comment here. Citrus fruits which are not so well known and which are particularly valuable as garden ornamental trees include the Meyer Lemon which not only has splendid fruits for use in the home but has possibly the most fragrant flowers of any citrus tree, producing them during most of the year. It also has the advantage of being much harder than other Lemons and is en-

tirely suited to planting almost anywhere in California. The Calamondin, a tall, slender citrus tree from the Philippines which bears enormous quantities of little brilliant orange-red fruits, deliciously flavored, and which can be used in place of Limes in beverages, is another excellent tree of more than ordinary beauty for the home garden. It has the added advantage of being one of the hardiest of citrus fruits, thriving anywhere from the Mexican border to the Oregon line and eastward into the desert. A third citrus variety worthy of special mention for this purpose is the Rangpur Lime, sometimes called Indian Lime, the fruits of which are of exceptional quality, brilliant orange-red in color and very showy against the dark green foliage.

Some of the Avocado varieties make splendid ornamental trees for home planting. The Avocados with the finest and most luxuriant foliage are Queen and Nabal, but, unfortunately, they are also the most tender trees and very susceptible to frost damage. Much harder and also luxuriantly foliaged is the Puebla with its beautiful purple December-ripening fruits. For those who wish to take no chances on frost damage, the most beautiful tree is the Duke, which is large, vigorous and of rapid growth. It proved to be absolutely undamaged in all sections this past winter, and the green fruits, ripening in the fall, are of high quality for home use.

The Sapota is another tall, vigorous, well foliaged ornamental tree, with delicious big green fruits, with the skin of an apple and the flesh of the peach. It is just as hardy as an Orange, but it should have plenty of room for it becomes quite large in time.

The Cherimoya, while it has the most delicious fruit of all, is not particularly ornamental and should be put in the back of the garden somewhere. The Loquat has long been a favorite in California, and along with the Olive, requires less care and attention than most of the semi-tropical fruit trees. For interior sections the yellow-fruit Loquats, such as Champagne and Advance, are best, while near the coast the sweeter orange-fruited varieties, such as Thales, are most valuable for home plantings.

Most semi-tropical fruit trees require a reasonable amount of moisture, particularly during the summer months, and the planter

must be prepared to provide that moisture, together with one or two applications of fertilizer during the year. The handsome luxuriant foliage which is typical of these subtropical fruit trees is only at its best when the trees are well cared for. The Olive, of course, is an exception to the rule of requiring plenty of water since it is not particular as to the amount of moisture it receives.

Among the smaller semi-tropical fruiting plants which are also ornamental in appearance, one of the most popular is the Natal Plum (*Carissa*), with its dense, dark green foliage, big, fragrant white blooms and long, bright scarlet fruits as big as your thumb, all of which are in evidence on the plant at the same time. Strawberry Guavas and their yellow-fruited relatives, the Yellow Strawberry Guavas, have long been used for hedges and clumps of rich dark green foliage in southern California gardens. I am sorry that I cannot recommend the larger-fruited more tropical Guavas. The foliage on these types is not very attractive, and the farther I stay away from the odor of the fruits, the better I like it.

More strictly in the ornamental class but still with excellent edible fruits which have many uses in the home is the Pineapple Guava (*Feijoa*), with its gray foliage and very fragrant gray-green fruits, a bowl of which will perfume any room in the home for many days. The Rose-Apple (*Eugenia jambos*), with its handsome bronze and green foliage and fragrant fruits is a beautiful tree for

(Continued on Page 40)



On the upper left is a cluster of three Duke avocados; below them the Passion vine, *Passiflora edulis*, showing the leaves and two of the fruit. On the right above are the flowers and fruit of the *Carissa grandiflora* or Natal Plum and below a Meyer Lemon surrounded by its blossoms.

CREATING AN ORIENTAL GARDEN

By ROMA COOLIDGE MULVIHILL

The lovely house of Miss Jeannette Drake was a challenge to the landscape architect to blend the Oriental and the American. Edgar Bissantz, A.I.A., architect.



Photograph by George D. Haigh

WHEN Miss Drake asked me to plant her garden, my acceptance was tempered with a gnawing doubt as to my qualifications for the undertaking. Just what would be the starting point? To what precedent could I appeal for inspiration in this decidedly new and different project which must be handled neither in a strictly Oriental, nor yet, typically American manner? Obviously, the landscaping must reflect a fusion of these types.

Of course, the unique little house, with its lovely proportion and line, was, in itself, a real challenge to anyone with an eye to see and an urge to create. Too, it was my great comfort to know that, in Japan, their gardens have never been the province of the specialists, strictly speaking, as the creative part is entrusted to the man of artistic inclination, relying, as the Orientals do, on instinctive taste rather than specialized knowledge. And so, armed with these consoling thoughts and a rather sketchy knowledge of the Oriental approach, I sallied forth on this interesting venture.

The house rests on a rather abrupt rise well back from the street and is flanked on the east by heroic Eucalyptus trees and on the north by two majestic pines. This natural setting of the little hill house was not to be desecrated by a pretentious or formal planting, as, in the art of the Orient, we find an instinctive avoidance of display and a reliance on suggestion which is intended to enter the observer's mind and be completed there.

Quite a bit of grading was essential in order to obtain soft and flowing contours. A natural swale in the lower garden was emphasized to give the effect of a dry stream bed, and the area directly in front of the house was leveled and rolled in preparation for sanding. The purity of these sand-covered spaces appeals strongly to the Japanese love of cleanliness and is an esteemed feature of their gardens.

The house is approached by a winding path

of stepping-stones, interposed, at the street entrance and again near the house, with round cement blocks, the designs of which we copied from pictures of cart-wheels from the ancient, ox-drawn vehicles in use many years ago in Japan. These designs have some artistic or religious significance with which I am not familiar. Just a bit of faded color was added to the cement and the blocks were then ground down to give the appearance of age. Where the path crosses the stream bed, a very small, low bridge composed of two slightly arched slabs of cement, in staggered position, inject a note of interest into the picture. This form of bridge is believed to be a sort of devil deflector, as it would seem, the evil spirits, either from choice or necessity, travel only in a straight line.

We scouted about in the nearby washes and canyons for boulders, large and small, in varying colors and shapes, for appropriateness to certain locations and balance in the general composition. Meticulous care was exercised in their selection, as rocks are quite as important as the plants, themselves, in this type of garden. Slow-growing *Rapheolepis ovata* were dotted informally over the hillside and were interspersed with Junipers, of low and prostrate habit, at points of emphasis.

The banks of the stream bed were stressed with clumps of low-growing *Hypericum*, *Aristea*, *Dierama* and assorted Bunch grasses, while the dwarf and charming *Iris stylosa* flows into the very stream bed, itself, and will, eventually, form a sweep of blue suggesting water. Closely adjacent, we have the rhythmic lines of a *Sycamore*, small-leaved *River Maple* and a grouping of *Juniperus japonica*, into which the imaginary stream seems to disappear.

Our next concern was an appropriate ground cover; a lawn was unthinkable here. Finally, the *Vining Strawberry* was chosen by reason of its desirable texture, splendid all-

year appearance and the simple white blossoms which harmonize so beautifully with the bloom of the *Rapheolepis*.

Our patience was near the breaking point before we located the exquisitely trained old pine that was to occupy the position of honor. At last, however, just the right specimen was discovered and reverently placed where its fine outline is silhouetted, both by night and by day, against one of the large, circular windows on one side of the main entrance. *Pyrus kawakami*, the Japanese evergreen pear, with its glossy, bright green foliage and typical pear blossoms in Spring, is planted near the other circular window on the opposite side. *Pink Dogwood*, *Flowering Quince*, *Juniperus corymbosa*, *Myrtus minima*, *Prunus campanulata* and a double, white *Flowering Peach* tree that scatters its snowy petals in hospitable gesture over the entrance pathway, complete the planting in the front garden.

One's first impression of the rear garden is that it is practically flat, although the large sanded area which occupies a more or less centralized position, is slightly lower than the surrounding ground. Into this flat sanded area was introduced just one feature: a simple grouping of three rocks, of generous proportions, the middle-sized one having a natural basin which serves as a bird bath. A small patch of moss sweeps out to one side, to suggest a shadow, and on the other side of the rocks, a small clump of dwarf bamboo and a tiny, humorous bird feeding-cup, with a thatched roof, sways at the end of a slender bamboo stock.

Between the north terrace of the house and the sanded space and extending around the west side where it meets the *Vining Strawberries*, *Cotoneaster horizontalis* was used for a ground cover, the glossy green of its summer foliage changing to bronze, and later, red, during the Fall and Winter months.

(Continued on Page 37)

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THE AMATEUR BOTANIST

WITH all of the interest that is being created by the Exposition and the efforts of the landscape architects to adorn it with plants and trees that are distinctive, it may be timely to discuss a few of the exotics. There are not many districts in the United States where so many exotics soon become sufficiently well known to be classed in the lay mind as indigenous flora and silva. Amongst these are the Tecomas and Streptosolen.

Tecoma sambucifolia

This plant closely resembles our common Elderberry Tree, but the handsome blooms are borne in great yellow clusters on the ends of the stems and the tree or shrub is very showy. Despite the fact that it comes from Peru it is not at all uncommon in California gardens where its splendid bloom never fails to attract attention.

Tecoma stans

This variety, from Mexico and Caribbean countries, has a much finer foliage than has the former one.

Tecoma capensis

For a medium-sized shrub with foliage that is attractive the year around and with clusters of tubular flowers in red-orange, the capensis is hard to beat. It does not like too much water and when the clusters of red blossoms are silhouetted against the dark clean green of the foliage one envies the people who live on the Cape of Good Hope.

Lonicera Hildebrandii

One of the showiest and most spectacular climbers that can be grown in California is the giant Chinese Honeysuckle. It has been in use in southern California for more than forty years, but we do not find much of it in the Bay regions or northern California, although it seems to thrive best and develop better color, both in the foliage and bloom, when it is near the sea coast. This is the Honeysuckle that bears those huge clusters of tubular flowers in great profusion. The light green foliage forms a perfect background for the light orange-yellow blossoms, the tubes of which sometimes measure six inches in length. It is disappointing to learn that they must wait three years for the first crop of blossoms.

Castanopsis australe

Most people do not know that there is an evergreen chestnut, but there is such an animal and it is known as the Moreton Bay Chestnut, indigenous to Australia. It is sensitive to cold, but the glossy dark green leaves make the tree when fully grown a beautiful spectacle, worthy of the gamble. The blossoms spring from the inside of the tree and the bare trunk and limbs, so that glimpses of the yellow color of the blossoms at times gives the impression that the tree and its branches are crowded with canary birds.

Leucadaron argentum

If you want a tree to match the platinum of your engagement ring, this is it. From a distance, in the brilliant sunlight, this famous silver tree looks to be every bit its name. At times it reaches a height of thirty feet, but from its fourth birthday until its death, which, unfortunately, is sometimes before its fifth birthday, it shines in the sunlight like a veritable show of platinum mirrors. The leaves are about three-quarters of an inch wide and four inches long and are covered with a glistening silver down and, tree or shrub, it is a delightful object at all seasons of the year.

Kerria japonica

One shrub that has become so well known in California that it is almost native, is this shrub of rose-like bloom from Japan. It has been planted in hundreds of gardens both in the southern and northern parts of the state and sometimes is called the Japanese Rose to which family it belongs. The blooms are a deep yellow and very showy. Nine people out of ten think it is a double rambler rose. It is one of the few deciduous plants that has not lost its popularity in California.



Belle Romana (light pink—Crimson striped)

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ARTHUR E. HARVEY, ARCHITECT

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LETTER FORUM

We feel sure our readers will be interested in the following letter and we present it for their edification.

DEAR MR. DANIELS:

Possibly you have an ulterior motive in your editorial "Termites Again" in your February, 1937, issue and the proposed termite ordinance serves as a vehicle to call San Francisco to account. In any case it is necessary to disagree with your two assumptions as to the necessity for, and the effective protection provided, by both the Los Angeles so-called termite ordinance and the somewhat similar one proposed in San Francisco.

Essentially, the so-called termite problem of today develops from two major sources; (1) man in settling this country clears the land of forest growth and tills the soil, disturbing the natural food supply and habitat of the termite, but concentrating a stationary food supply in the building up of cities, and, (2) poor quality in design and construction of wood buildings which permits wood in direct contact with the soil and does not provide for necessary cleanliness and ventilation under the first floor construction. The conclusions of experts such as Dr. T. E. Snyder and the investigations and study locally in California by the Termite Investigations Committee indicate that damage is due primarily to improper construction of buildings, that there has been great exaggeration of the amount and seriousness of termite damage by commercial termite control operators and others commercially interested in cure-alls, and that proper protection can be obtained by construction control much simpler and more economical than specified in either the Los Angeles or the proposed San Francisco ordinances. . . . Attached are copies of building code provisions taken from the Appendix of the 1937 Edition of the Uniform Building Code published by the Pacific Coast Building Officials Conference, as well as those published by Dr. T. E. Snyder, Senior Entomologist of the Bureau of Entomology in the United States Department of Agriculture in his recent book, "Our Enemy, the Termite".

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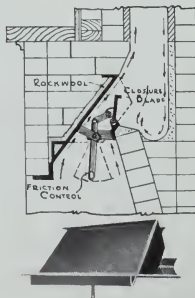
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J. E. MACKIE, Western Manager
National Lumber Manufacturers Association

SUPERIOR FORM DAMPER SMOKEPROOF



A heavy metal form built to proper angles and dimensions with a friction poker controlled damper which forms a perfect throat and down draft shaft. It prevents wrong construction and smoky appliances. The damper is easily adjusted, doubling heating efficiency, and should be completely closed when fireplace is not in use, to prevent valuable heat from the furnace being drawn out the chimney and lost. Rockwool fireproof insulating material is used between masonry and the metal form to absorb expansion and prevent cracks from occurring.

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Los Angeles, Calif.

NEW HORIZONS

(Continued from Page 7)

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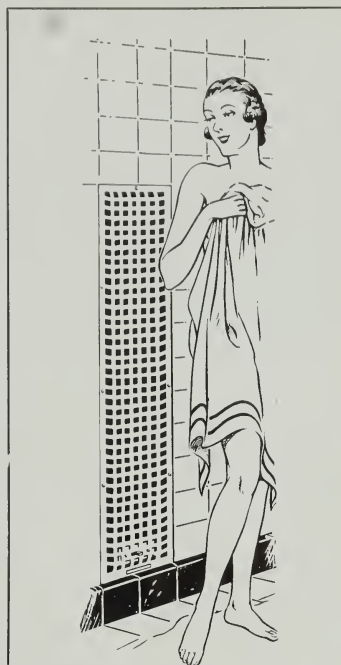
CREATING AN ORIENTAL GARDEN

(Continued from Page 33)

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warmth in the bathroom

Snap a switch and instantly Thermador delivers glowing, healthful warmth. Controlled warmth at a surprisingly low cost. Several types and sizes of Thermador bathroom heaters at prices decidedly low.

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SAN FRANCISCO

601 W. 5th St.
LOS ANGELES

LETTER FORUM

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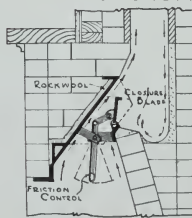
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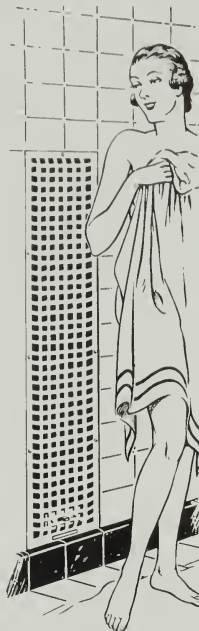
CREATING AN ORIENTAL GARDEN

(Continued from Page 33)

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FOR LOW-COST, NON-RUST PIPING...

Use Anaconda Copper Tubes

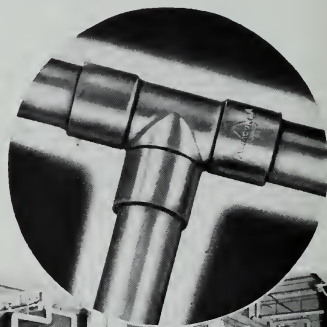
WHEN you specify Anaconda Copper Tubes and Fittings instead of rustable piping, you give your client a combination of advantages. *For water lines*, these modern tubes eliminate rust and consequent maintenance expense. *For heating lines*, they cut heat losses, permit faster circulation. *In air conditioning*, their non-rust feature is of prime importance.

Yet these tubes cost but little more than rustable piping because they are assembled with solder-type fittings, and it is not necessary to provide tube walls with the extra thickness required for threading standard-size pipe. This means less weight and lower cost per foot.

Anaconda Solder-type Fittings are precision-made to close tolerance. The complete Anaconda line of tubes and fittings is readily available from leading supply houses.

Where standard-size pipe and "screw-type" joints are desired, Anaconda "85" Red-Brass is offered as the highest quality pipe commercially obtainable.

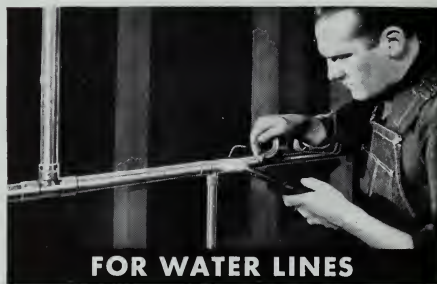
3712



FOR AIR CONDITIONING



FOR HEATING LINES



FOR WATER LINES

Anaconda Copper Tubes

DEOXIDIZED

THE AMERICAN BRASS COMPANY • GENERAL OFFICES: WATERBURY, CONNECTICUT
Offices and Agencies in Principal Cities

In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ontario

ANTIQUES

(Continued from Page 11)

C or S. The word SALOPIAN in capitals is often used because the factory was located in Salop county. Pieces of china that are light in weight are usually of eighteenth century manufacture. The old china is well printed. Poor work is always modern. Pieces in which the pattern seems to have run should be rejected. Plates but not dishes made before 1800 have no rim beneath on which the plates rest. Another mark of age is what is known as dappling. If a plate is held to the light in an oblique manner the surface appears dappled. This is a point to remember when

buying old china. This dappling effect is seldom seen after 1800 and never later than 1820.

IT IS with much regret we learn of the recent death of Charles S. Graber, of Los Angeles. Mr. Graber was one of the earliest antique dealers in the city having been continuously in the business for sixteen years. Many collectors and dealers will miss his kindly council. His reputation as a dealer in antiques was founded on the principle of strict honesty in all his dealings with the public. That this principle was well kept is evidenced by the high regard in which he was held.

DANCERS

(Continued from Page 9)

group, proffered themes of the Spanish people but in no sense may she be said to follow the conventional, authentic dances of Spain. Instead she uses her technique in the portrayal of the more profound and fundamental characteristics of these people. Nimura, born in Japan, with Lisan Kay combines Eastern and Western technique and feeling, sweeping from exotic oriental subjects to dynamic modern themes. Martha Graham holds the idea that each dancer should endeavor to interpret the spirit of his or her country in the dance. In her case she wants to express the youth, the vitality, even the crudeness of America. This dancer is convinced that an American group can interpret a Chinese fantasy but it will be done theatrically, but if this group feels the spirit of America, the dynamic forces moving constantly forward, the evidences of nature to which the land is subjected, the swirling dust storms, the powerful rivers and their attendant floods, there will emerge something fundamentally sound and fine.

THE NEW TREND TOWARD THE OLD

(Continued from Page 21)

or more, it is due to the fact that at the mill, the ceiling boards in six foot lengths are wrapped up in bundles, so that the boards have the same relative position which they had in the log.

We have possibly been too timid in the matter of overhang of timber roofs. Certainly some of the roofs in Japan go to great extremes in this regard, and are beautiful because the wood construction looks like wood. Tile roofs are handled, too, with a delicate appreciation of line. However, as built in Japan, they are about the most deadly thing imaginable, because in an earthquake the occupants rush outdoors just in time to be killed by an avalanche of tiles from their own roof. Why not more sheet copper roofs? With the new ten-ounce copper now available, we expect to see a great increase in roofs of this type, combining long life, beautiful color, and the lightness in weight that is so essential in places where earthquake hazards are to be considered.

Thus many features of the Japanese house are seen to be directly in line with modern tendencies. We have mentioned the large areas of fenestration, which apparently cause house and garden to merge into one; the sense of respect for the inherent qualities of any material; the elimination of applied ornament; the dependence for effect upon faultless scale and proportion; and, above all, the integration of all the elements into a harmonious unity. In one way, we may speak of the modern trend toward these old ideas in Japanese building. But, in another, the qualities sought for are true in all countries and in every age, for they are universal and timeless.



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LOS ANGELES SAN FRANCISCO

LAST week the very talented young architect, John Dinwiddie, walked into our office. We have high doors so he did not have to stoop. He had a worried look and we thought that possibly, barely possibly, he had not received his last copy of CALIFORNIA ARTS & ARCHITECTURE. But no, the matter was even more serious. He wanted to know if we were in possession of any information of very recent bids for construction work in domestic architecture.

Mr. Dinwiddie then proceeded to relate that the last bids he had received on several small houses were all over six dollars per square foot. The bids had come from firms that had built similar houses only a few months before at five dollars or less per square foot. The district was the same, the specifications had not been changed and the detail was simpler.

This condition is serious. Mr. Dinwiddie is not the only architect that has had this experience. He will have to abandon hopes of building these houses if the price stays up. So will many other architects. With labor and materials jumping in price as they have during the past few months, Tomorrow may find us in as bad a position as we were three years ago. The mere fact that the government will lend 80% of the cost will not solve the problem if the remaining 20% is more than the house is worth.

PRIVATE PROPERTY

WITH the confiscation of property all but legalized in the matter of sit-down strikes, it is more than probable that we are on the eve of a new era when there will no longer be such a thing as private property. It is not a far cry from the confiscation of business property to the confiscation of domestic property. The abolition of the principle of private property is one of the objects of the Comintern, and it now looks as if we in the United States are showing how it can be done.

The principle of majority rule is sound only when the majority are sane. It is not practised in such places as Agnews. If the majority want to use your property they probably will eventually, which is only another way of saying that might is right. Nevertheless, it is sad to contemplate a Tomorrow when there will be no such thing as private property, but it looks as if we are going to have to take it and like it.

FHA

SIGNING the bill extending the FHA loans for another two years has greatly heartened the countless people who still want to build a home. It may be that such people are of dauntless courage or they have no fears of confiscation or inflation, in which they may be right. But the fact remains that there are hundreds of thousands who will build homes on FHA loans during the coming year. Most emphatically they could not have hoped to do so without the aid of such generous loans. So, for one year at least we will hear the song of the hammer and the saw, if labor and prices do not spill the beans.

SEMI-TROPICAL FRUIT TREES AND PLANTS

(Continued from Page 32)

southern Coastal and foothill regions. Another Eugenia, the Surinam Cherry (*Eugenia uniflora*), has fruits like little tomatoes, and while the foliage is not as attractive as the Rose-Apple, it is a most unique and interesting shrub to have in the home garden.

The fruiting Passion Vine, grown from selected large-fruited types, makes a splendid ornamental vine and bears handsome purple fruits like big purple Easter eggs which also have many uses in

THE BETS ARE ON

WE ARE betting on the President. That does not mean that we advocate all of his projects. We are merely betting that he will put them over. Here is what we see through our periscope of prophecy:

The control of commodity prices and marketing will be more complete than it would have been under the AAA.

Labor legislation will hamstring the employer (which he may deserve) to a point where wages and hours will be established by the laborer, if the word "laborer" is not a misnomer.

Labor will become so organized that it will take half of the people to run the organization.

The Social Security Act will be amplified to embrace insurance on health, climate, crops and cripples.

The Supreme Court will be enlarged, or some other legislation that will do the same thing will be enacted.

There will be a race between cost of living and cost of labor that will end in a dead heat, leaving the white collar man at the post.

There will be labor troubles during this year that will make the late strikes look like a Sunday school meeting.

Is that enough, or do you want some more?

AT LONG LAST

THINGS are beginning to hum around the Exposition building. Of course, Lee Cutler had to go and break his ankle and the only way the doctor could keep him abed was to see that he got a strong dose of influenza. But now that reorganization has been accomplished the heads of departments are making the dirt fly. Colonel Bell tells us that the fill is about 75% completed. The steel frame of the first Government hangar is up. The plans of the architectural commission are settled. Despite the rumors to the contrary, we are going to have an exposition in 1939, and, while moved by the spirit of prediction, let us put it mildly by saying that it will be the most beautiful ever held.

Landscaping? Oh, yes, they are going to plant some trees, too.

ON THE UP AND UP

IN the Douglas plant engineers and workmen are building, or were until they got sit-downitis, a giant airplane designed to fly from the Pacific to the Atlantic in twelve hours or thereabouts. To do that the plane must travel through the last penultimate whisper of the upper air, perhaps at an elevation of thirty thousand feet. To go into the innumerable problems that the engineers must solve would take more pages than this magazine carries, but that scientists think it can be borne out by the fact that the Douglas plant is building such a ship. It is difficult to believe that one may have an early breakfast in San Francisco and a late dinner on the same day in New York, but that is one of the things that Tomorrow holds for us.

the home, while another vine which bears fruits more like a vegetable than a fruit is the Chayote. If you want to cover a surface quickly through the summer but no longer, the Chayote is a most desirable plant to use. It is strictly an annual, dying with the first frost. Incidentally, you do not purchase the plants if you are going to grow the Chayote. You merely purchase the fruit and plant it at the surface of the ground.

Almost an entire garden could be planted and made beautiful with trees and plants which will bear useful fruits, as well as furnishing plenty of fine foliage and beautiful flowers. Certainly most California gardens should have at least a few of these interesting semi-tropical trees and plants.

more pleasing if the color was used in contrast with other colors. The interior designer is not concerned with color as it is seen in isolated objects in a room. His concern is with color in mass as it appears in room composition. He appreciates the color which wood contributes to a decorative scheme. A colored sketch or miniature model assists him in the study of special effects.

There is much talk of "texture" in interior decoration. Individuality expresses itself very definitely in the use of texture. A room decorated in one type of texture is in danger of becoming monotonous. Today the traditional character of texture is frequently maintained by using them in a new and refreshing manner. A room which is eighteenth century in character uses glass in a way that is new and different. Traditional textures assume new roles and contribute individuality to a scheme.

To the interior designer, a room appears as a canvas before the artist. It possesses definite proportions, quality and possibilities. A room like a great painting must retain a definite consistency and character. It must never be allowed to fly apart for lack of composition and organization. Individuality is lost when a room becomes mere shelter for chairs, tables and accessories. If consistency and harmony are lacking either in regard to design, color or form the room is no longer individual. Period consciousness in a room is not important other than with regard to form and proportion. An eighteenth century chair of English derivation may be a good companion for eighteenth century French or Italian pieces. A scheme of decoration that is created utilizing a plain floor covering changes entirely in the use of a figured carpet. The interior designer regards the consistent individuality of a room as of primary importance.

Acting as an interpreter and translator, the interior designer infuses the needs and individual preferences of his client into walls, floor coverings, furniture, draperies and accessories. Possessing sympathy and a broad understanding of human nature, he creates rooms in which people are to live, work and play. The past is no stranger to him and when necessary he translates it into contemporary terms. In an age distinguished for mass production, his knowledge of resources enables him to find things that are appropriate to the purpose and not subject his client to the embarrassment of seeing them in duplicate in his neighbor's home.

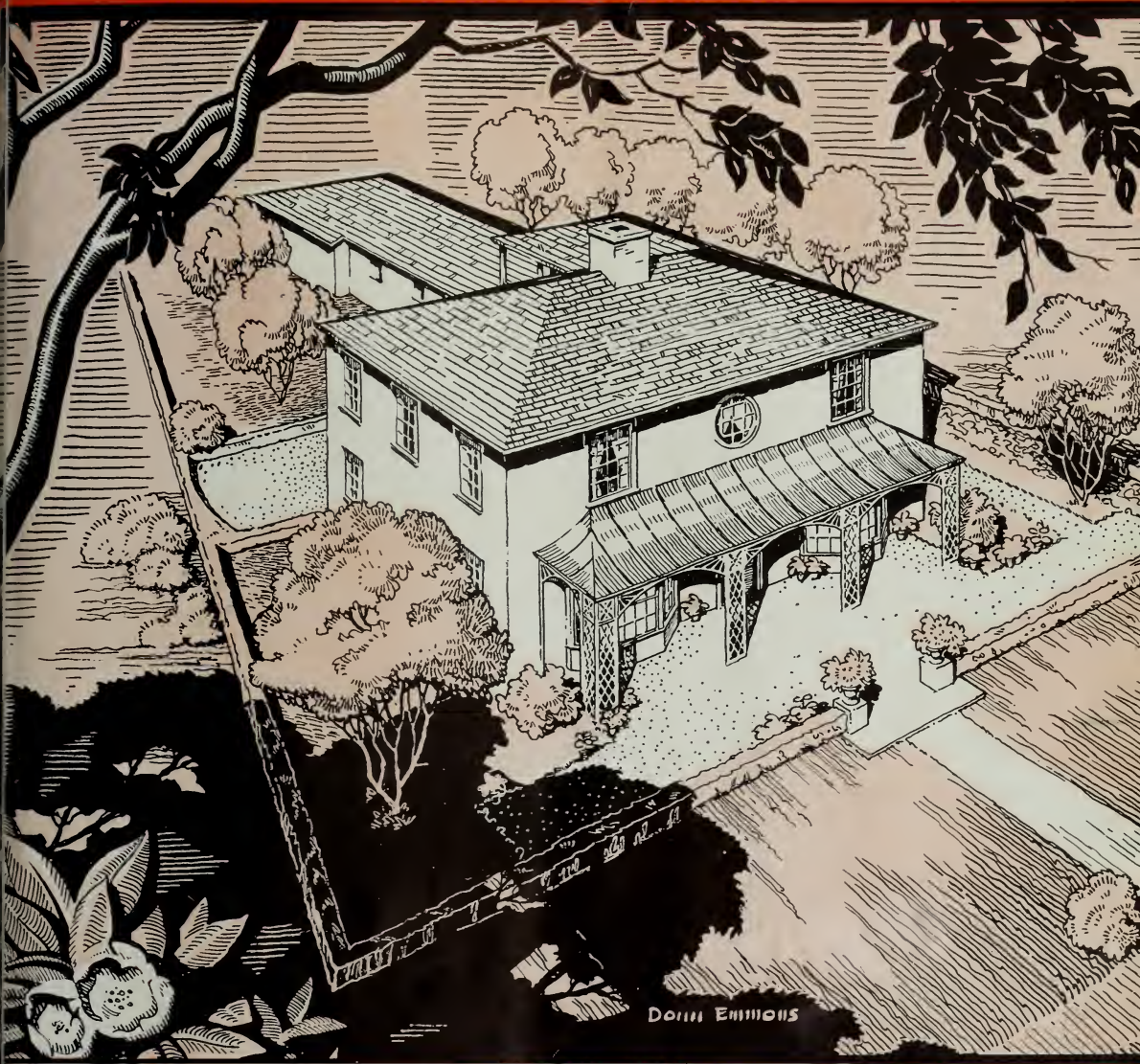
Individuality, as the interior designer sees it, is not merely a matter of being different in a new way. Every day his ingenuity is taxed to supply fresh answers to old problems. To him, individuality means being creative, doing a job thoroughly and well in a manner that is both a credit to himself and his client. It means doing things in a unique and distinguished way rather than in the usual and ordinary manner. Like the lawyer and the doctor, his clients have no secrets from him. The person with a taste for the theater and good music is sometimes hopelessly middle class in his taste in decoration. The individual, whose business enterprise is a byword often does not comprehend values in furnishing a home. The person who appears stolid and uninspired may revel in a love of brilliant color contrasts. All this the designer knows and takes into account. Carefully and thoughtfully selecting the finer things in his client's character he emphasizes them. In the same way he brings out and develops the vantage points in a room and gives them importance in the decorative scheme. The result is something distinguished and not to be forgotten—interior decoration that is individual.

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A HOUSE OVERLOOKING SAN DIEGO BAY

Winchton L. Risley, Architect

(See Page 28)

APRIL, 1937

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Editorial

THE SIT-DOWNERS

ALTOGETHER too much has been said about the infallibility of the judgment of the great American people. That judgment can be warped one way or another by capital as well as by labor. It was not so long ago that the entire people of the United States believed in the right of private property. Today their judgment has been twisted until they are beginning to believe in the right of confiscation. These sit-downers now have come to the conclusion that any question of their right to take over property in which they prefer to be seated is a threat against their rights. To take and hold possession of a man's property and then ask him to bargain with you for his right to use it is much like picking your pocket and then asking you to bargain with him for the return of your purse. If there is any such thing as mass opinion of the great American people, it is time that they developed guts enough to handle this situation which no one else seems willing to tackle.

THE GREAT AMERICAN PASTIME

COMPARED to the great American pastime of killing people with automobiles, the ancient practice of throwing Christians to the lions was a sissy's game. The number killed and injured in the United States in 1934 was one million, two hundred ninety one thousand, one hundred one. In 1936 this was 1,378,000, an increase of 87,000 casualties. In 1934 some 36,000 men, women and children were killed; in 1936 a total of 38,000 were killed. What a bloody game this is.

In our last six major wars something less than 250,000 men were killed in action. During that same period, over 415,000 people were killed in automobile accidents.

The National Safety Council is in the throes of heroic efforts to reduce these fatalities. The manufacturers are increasing their safety devices; more stringent regulations as to drivers' licenses are being enforced; traffic regulations are being improved and an effort made to standardize them. But with all these efforts, it does not seem to us that anything will result in marked improvement and reduction of this slaughter until respect for the law has been developed to a considerably higher degree than exists in this country today.

ABOUT HOTELS

ELSEWHERE in this issue is an announcement of a twenty-seven-story hotel to be built in the downtown section of San Francisco. It is only natural that all large hotels in that section of the city should look with disfavor upon any project contemplating the construction of another great hotel, but we do not believe that this is justified.

When the Rue de la Paix in Paris began to be the center for jewelry shops, those who had been established for some time in that great artery viewed with alarm each new establishment coming into the street. Yet it proved to be the best thing that could have happened to all of them. When almost the entire stretch of the avenue was lined on both sides with great jewelry stores, they all began to do more business. The artery soon became famous as the center for jewelry manufacturers and designers. The same has happened in other instances of a similar nature and it is not impossible that the construction of another modern, up-to-date, great hotel in San Francisco may only increase the reputation of that city as the center for hotels on the Pacific Coast.

San Francisco has been considered one of the greatest convention cities in the United States and, while there is some justice in the contention that it is overbuilt for small hotels, it is by no means certain that another great institution, modern in equipment, style, accommodations, and features will not reflect value on all of the other great hotels in the city. In any case it is undoubtedly true that during the exposition period and perhaps for a year before and a year after there will be a dearth of accommodations in San Francisco.

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City. Advertising Manager: Edgar H. Snow. Advertising Staff: Duncan A. Scott, R. W. Walker. Attorney: Harry Gottesfeld.

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CONTENTS

APRIL, 1937

Cover—A House Overlooking San Diego Bay, Winchton L. Risley, Architect	2
Editorial	3
The Calendar—Announcements, Music, Theater, Drama	35
Financial Comment	By Carleton A. Curtis
Art Calendar	6
Art Notes	7
Brief Biographies	7
California Poets' Corner	7
The Compensating Wild Flowers	By Ellen Leech
Youth and Music	By Ellen Leech
San Francisco's Latest	11
Antiques	By Alice R. Rollins
Running Fire	By Mark Daniels, A.I.A.
Garden of Mrs. G. P. Griffith, Florence Yoch and Lucile Council, Landscape Architects	16
If I Were to Build a Little Country Place	By Charles Gibbs Adams
The Residence of Mr. and Mrs. Homer Samuels, Wallace Neff, Architect	18-19
The Residence of Mr. and Mrs. Thomas Slaven, Van Evera Bailey, Architect	20-21
The Residence of Mr. and Mrs. Robert M. Yost, Kemper Nomland, Architect	22-23
A Pent House for Ruth Bireley and Mildred Garrison, H. Roy Kelley, Architect	24-25
The New Hollywood Home of the Los Angeles G. and E. Corp., Taylor and Taylor, Architects	26-27
The House on the Cover, Winchton L. Risley, Architect	23
At Books and Windmills	By Edwin Turnbladh
The Home of Mr. and Mrs. James P. Mackel, McLellan and McGill, Architects	29
A Recipe for Those Who Furnish for the First Time	By Ben Davis, A.I.A.
The Parterre Garden of Mr. and Mrs. Roy V. Reppy, Raymond Gould, Landscape Architect	32
A Civic Conscious Community	By Ralph D. Cornell, A.S.L.A.
Amateur Botanist	34
Book Reviews	37
New Products and Practices	39
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

HOW CYNICS ARE MADE

AT LAST we have a concrete example of a man who really broke his back for a cause and received no thanks from an obtuse world. Of course, it remained for the police department to convey officially the ingratitude of humanity.

The cause was not especially vital—indeed, the world could get along without it, possibly. But this crusader wished to set a standard of higher nuttery to which man could aspire.

Why Horatius stood on the bridge instead of jumping off—to show his valor—is now becoming puzzling to historians. As soon as the San Francisco Bridge was completed, everyone knew that sooner or later a Steve Brodie of the West would rise up to go down into the Bay, perhaps into history. Now it's happened—the suspense of waiting

for him to appear is over. He has appeared and disappeared—into the oblivion of men who try something but don't make it, whether they are reaching for fame by jumping up to the Presidency or down from a bridge.

All this fellow got for his pains were more pains. He was hurried to a hospital with a broken back. Then, with the characteristic regimental fashion in which troubles come trooping, he got his only earthly award of recognition from the police department. Instead of all the cops marching in a parade to honor him, only one cop marched up to the hospital—with a warrant charging "pedestrianism" on the bridge.

The moral of the story, it seems, is that there is very little in life worth breaking your back about—or your heart.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic production, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 204 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENT

THE PAGEANT-PLAY, "Ramona," directed by Morris Ankrum, is given at the Ramona Bowl about half way between the towns of Hemet and San Jacinto and is sponsored by the Community Association of the two towns. The play is given in the afternoons of April 17 and 18, April 24 and 25, and May 1 and 2. A dramatization of the Helen Hunt Jackson novel was first made by Virginia Calhoun, who later gave the rights for outdoor presentation to Garnet Holme, whose arrangement is still used. Victor Jory assumes the role of Alessandro, which he has feelingly interpreted in former years, and Jean Inness is the lovely Ramona. Spanish and Mexican songs and dances mark the interludes, while the Indian sunrise and sunset calls are featured.

THE MISSION FIESTA again holds the attention in San Fernando Valley as the civic and dramatic organizations prepare to hold a greater pageant, June 18-19, for the benefit of San Fernando Mission, than in former years, as the need is greater. The Mission grounds form the stage, the old church wall the backdrop, and this wall is in need of repairs. Roland Wilson, play director, is aiding in the selection of a suitable pageant-drama.

WISTERIA FETE at Scenic Point, Sierra Madre, continues through April 18, under the direction of the Wisteria Association. Mrs. W. J. Lawless bought the property, including the famous Wisteria vine, last year and it has been landscaped under the direction of Charles Gibbs Adams. The old hemel home has been removed and a pergola substituted for the support of the vine. Luncheon and tea is served in the glass-enclosed section.

MONROVIA DAY is celebrated May 15, and with this fifty-first birthday the town intends to go modern. Spanish and pioneer ideas have been discarded and the slogan is "Maytime is Playtime in Monrovia."

THE WILD FLOWER FIELDS of California cover a vast territory. Coachella Valley and the Shafter region, beyond Bakersfield, blossomed first, to be followed by innumerable fields in many directions. The fields are not so extensive at the foot of the Grapevine as in other years; the flowers are scattered. In the fields and low foothills bordering the road to Santa Maria through the Guyama Valley are poppies, yellow sunscups, brodiaea, owl's clover, and the blue and purple lupine. South of Santa Maria, on the Foxen Canyon Road, the baby blue eyes, yellow violets, cream cups, and the forget-me-nots may be found in numbers. The desert in the neighborhood of Mojave and Randsburg should be visited, and the San Diego section promises a wealth of bloom.

FLOWER SHOWS, the arranged variety, mark the month, both in the north and south of California:

The Spring Blossom and Wildflower Association holds the fifteenth annual show at the Palace Hotel, San Francisco, April 15. The arrangement of wild and cultivated flowers is stressed.

Sacramento County Spring Flower Show is held at the State Fair grounds, Sacramento, April 17 and 18.

Mendocino Russian Garden Festival in Russian Gulch and Van Damme State Park attracts visitors April 28.

Spring Garden Show at the Exposition Building, Oakland, is always one of the outstanding events of the season, April 29 to May 2.

Pasadena Flower Show Association presents the Spring Flower Show in Garmelia Gardens, April 16-17-18, and it is a general show, open to professional and amateur growers. The flower arrangement section is located in the Art Center building as the show is held both outdoors and under cover.

The Hardee Iris Gardens at Kentfield attract, April 20-May 20.

California Nursery Company at Niles opens the sixth annual Bulb Show, April 11, and announces one hundred thousand flowering bulbs.

The Azalea Festival at the Coolidge Rare Plant Gardens, Pasadena, continues through April, showing thousands of blossoms.

The Coronado Flower Show is held, May 1 and 2. Mrs. Dwight Peterson is president of the Coronado Floral Association.

At the Museum of Natural History, Mission Canyon, Santa Barbara, varieties of wild flowers will be shown throughout the season.



Photograph by Robert Humphreys

This informal arrangement of plum blossoms by Amymay Studio, Pasadena, is an accessory to the ceramic. They are well chosen to express in this unsophisticated manner the youth and exuberant joy of the children done by Susi Singer with such tender discernment

FINANCIAL COMMENT

By CARLETON A. CURTIS

AT the present time the rise in commodity prices is a matter of both financial and political discussion, and at first glance the price level seems quite high. Since last October there has been a substantial rise amounting to about thirteen per cent, as compared to an increase of eight per cent in the year 1935, and one of sixteen per cent in 1934.

Compared to pre-depression years and expressed in dollars, the present price is about fifty per cent above the level from 1912 to 1915; about forty per cent less than the peak of war inflation from 1916 to 1920; and just slightly below the average of the years 1922 to 1929.

Judged from this viewpoint prices may well seem approaching a reasonable maximum, and further sharp increases need not be looked for. However, if we look at the same price structure from a different angle and take into consideration the change in the length of the "yardstick" which we shortened by the dollar devaluation in 1933, a quite different picture presents itself.

By measuring commodities in grains of gold we find the present price to be twenty per cent below the 1912 to 1915 level, instead of fifty per cent above; that the war inflation prices were three times the present one; and that the 1922-1929 average is twice the present.

That there will be interruptions in the advance is unquestioned, and there will undoubtedly be political attempts to prevent undue rises, but it seems inevitable that rising wages, shorter hours, and depreciated dollars will eventually result in substantially higher prices, for it is a basic fact that in the long run commodities are exchangeable into gold.

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SPRING GARDEN WEEK is an event at Victoria, B. C. From April 24 to May 1 the most famous gardens of the district are open to visitors. The festival opens with a Spring Flower Tea in the Blue Rotunda of the Empress Hotel, an illustrated lecture on Rock Gardens, April 26, decorated tables display, April 28, both at the hotel; and the closing event is the Spring Flower Show at the Willows, April 30 and May 1.

INDUSTRY FOREST CONFERENCE is held in Washington, D. C., April 7-8-9, to consider forest problems. The Western Pine Industry issues a booklet on Forest Conservation in the Western Pine, which shows what is being done to keep lands productive and to assure western communities of a stable forest resource.

EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include reviews of new books by the authors: Warden James A. Johnson of Alcatraz Prison, author of "Prison Life is Different," speaks April 3; Mrs. Lillian Luker Ashby, author of "My India," is heard April 10; Miss Ruth Thompson, who wrote "Eating Around San Francisco," dined with Chef Louis Hanges some of the famous dishes, April 17; Dr. Richard La Piere, author of "Son of Han," a story of China, is heard April 24. Miss Peggy Bethers is presented in interpretations of the late plays, April 22.

SPORTSMAN'S SHOW is held at the Memorial Auditorium, Sacramento, April 10-11, with entries covering every phase of sport.

BOBBY JONES TROPHY TOURNAMENT is announced for April 23-25 at Catalina Island.

NEWPORT HARBOR YACHT CLUB has an auxiliary. Sailor sons and daughters have organized the latest recognized Corinthian club on the Pacific Coast. The new clubhouse will be built on bayfront property, adjoining the present clubhouse. Staff Commodore Albert Solland, founder of the adult club, donated a large float to be used by the snowbird fleet.

AGUA CALIENTE TURF CLUB announces racing will be resumed on the Jockey Club track about May 1. The border track will not conflict with the meet at the Del Mar Jockey Club, July 3 to 31, racing during that period on Sunday only, as Sunday is the off day in California racing.

SANTA MONICA BREAKFAST CLUB holds a dinner dance for members and their guests, April 24, at the Trocadero.

CALIFORNIA DANCE GUILD presents the Modern Ballet Festival, May 4-5, at the Biltmore Theater, Los Angeles, as the closing event of the spring series. John Martin, dance critic of The New York Times, is scheduled as guest lecturer for the occasion.

ENGLISH FOLK DANCE GROUPS, under the direction of Gene Gowing, meet each week, one in Pasadena on Tuesday evenings at eight at the Westridge School for Girls, and one in Beverly Hills at the studio of Mrs. Virginia Johnson.

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FESTIVAL OF ARTS WEEK in May at Scripps College will include an outdoor dance presentation, staged on the college Bowling Green, by members of the Orchest Society, national dancing group, and under the direction of Miss Ruth Critchfield.

RANCHO SANTA ANA BOTANIC GARDEN in the Santa Ana Canyon, Orange County, opens April 2, and will be open to the public on each Friday through April, May and June. Visitors are admitted by card only, and these may be obtained by writing to the Administration Building, Rancho Santa Ana Botanic Gardens, R.F.D. 3, Anaheim, enclosing stamped, self-addressed envelopes for replies. There is no admission charge. Mrs. Susanna Bibby Bryant is managing director of the gardens and has donated land and buildings for this sanctuary of native California plants, flowers, shrubs and trees.

CALIFORNIA PLANNERS INSTITUTE holds a two-day session in Pasadena April 17-18. Herbert H. Jaqueth of Sacramento is the secretary and announcer. Alfred Belmont, Cincinnati, president of the American Society of Planning Officials and governor of the American City Planning Institute, as the principal speaker.

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN, California State Division, hold the sixteenth annual convention at Coronado, May 21-22. Mrs. Frank G. Swain of Whittier is the State president. Social functions and various trips follow the business meetings. Hotel del Coronado has placed a yacht at the disposal of the delegates, the tennis courts are open to them and the swimming pool.

PAN-AMERICAN LEAGUE of San Diego, Mrs. Maurice F. Herschel, president, celebrates Pan-American Day, April 14, at the House of Hospitality, Balboa Park.

WOMEN'S CIVIC CONFERENCE, representing organizations throughout California, is held April 15 in the Hall of Nations, Bovard Auditorium, University of Southern California, Los Angeles.

DISTRICT CONVENTION of the California Federation of Women's Clubs is held April 20-22, at Santa Monica.

AMERICAN PETROLEUM INSTITUTE, Pacific Coast District, holds the annual Spring meeting April 13, at the Hotel Biltmore, Los Angeles. A. L. Well, president of the General Petroleum Corporation and California Oil and Gas Association, is the principal speaker at the dinner, Biltmore Bowl.

MILLS COLLEGE celebrates the eighty-fifth birthday anniversary, April 7, and alumnae from Seattle to San Diego are assisting in a nation-wide observance. Dinners include one at the Hotel Oakland, one at the Fairmont, San Francisco, and one at the Ambassador Hotel, Los Angeles.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, closes the season of illustrated lectures with one of the most interesting of the course, Father Bernard R. Hubbard, S.J., the friendly "Padre of the Glaciers," shows pictures and tells the story of the prehistoric Alaskan animal, whose claws have left prints in the rocks. He is heard at the Shrine Auditorium, Los Angeles, April 8, and at the Civic Auditorium, Pasadena, April 13.

GREENWOOD REVIEWS close for this season in California in April. During the winter Aline Barrett Greenwood has reviewed new books and plays and interpreted current events in an enlightening manner. The final dates are, April 12, Hotel St. Francis, San Francisco; Shakespeare Club, House, Pasadena, April 21; Ambassador Hotel, Los Angeles, April 22. Miss Greenwood is also heard at Santa Barbara, Long Beach, La Jolla and Coronado.

AT HOTEL HUNTINGTON two series of reviews have been presented this winter. Mrs. Edna Ruhn closes her "Events of the Hour" talks, April 8; while Mrs. Jack Valley discusses current topics, new books and plays for the final occasion, April 13.

RICHARD HALLIBURTON lectures on his "World Travels" at the Savoy Theater, San Diego, April 20, and at the Lobero Theater, Santa Barbara, April 24.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sustained by the Musical Association, and directed by Pierre Monteux, in the Silver Jubilee Season at the Memorial Opera House presents, a season of ten pairs of Friday afternoon and Saturday night concerts. Celebrated soloists have appeared at the concerts throughout the winter. The final pairs are given April 23-24.

ERNEST SCHELLING conducts the San Francisco Symphony Orchestra in the third course of educational concerts for young people at the Memorial Opera House, San Francisco. First program is April 3, with Laura Duhman, twelve-year-old pianist, as soloist; following dates and subjects are, April 10, Early Suites; April 17, Minuet and Scherzo, and April 24, The Overture.

SAN FRANCISCO ART COMMISSION sponsored a series of Municipal Concerts at the Civic Auditorium. The final concert is given Tuesday evening, April 20, with the San Francisco Symphony Orchestra, conducted by Pierre Monteux.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of the California Symphony Association, and conducted by Otto Klemperer, closes the symphonic winter season, April 24. The pairs of concerts, April 15-16, present Bronislaw Huberman, violinist, as soloist. Beethoven concerts are given April 10, Eduard Steuermann, pianist, as soloist; April 17, Triple concerto, and April 24, presenting the Ninth, with Philharmonic Chorus.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, presents two symphonic concerts during the month at the Civic Auditorium: April 3, with Genevieve Wiley, mezzo-soprano, as soloist; April 22, in the Young People's Symphony Course, sponsored by the Junior League.

COLEMAN CHAMBER MUSIC ASSOCIATION sponsors the third observance of Bach Week, honoring the 250th anniversary of the death of Johann Sebastian Bach, April 11, at Pasadena. The various churches participate in this observance and the festival closes with the presentation of Bach's Chamber Music at the Community Playhouse, April 11. The program continues during the afternoon and evening with soloists, the Bach Society chorus, the Fairing ensemble, and the Abas String Quartet. Supper is served during the intermission.

PHILADELPHIA SYMPHONY ORCHESTRA, under the direction of Jose Hurbi, presents two concerts at the Shrine Auditorium, Los Angeles, April 30 and May 1.

A MEMORIAL CONCERT for Ossip Gabrilowitch is given, April 7, at the Philharmonic Auditorium, Los Angeles, by the Philharmonic Orchestra, under Otto Klemperer, assisting artists include Marion Talley, soprano; Charles Gorin, baritone, and Henry Deering, pianist.

FEDERATION OF MUSIC CLUBS of California hold the annual meeting at the Western Women's Club, San Francisco, April 7. The biennial is announced for May at Louisville.

FINE ARTS FESTIVAL is scheduled at Riverside, April 26 to May 8.

MUSICAL FESTIVAL claims the attention of Victoria, B. C., April 27 to May 1.



Photograph by Preston Duncan

There is a lively interest in the revival of old copper and brass, such as is seen on this Welsh cupboard of maple. On the lower shelf is an old handled pot from Russia; on the table an embossed copper wine jug from France. The old Chinese brass iron on the cupboard has been planted with spring flowers. From J. W. Robinson Company in Los Angeles.

PETER CONLEY, in his Vocal Series at the Opera House, San Francisco, presents Lawrence Tibbett, April 19, and Nino Martini, April 27. Mr. Martini is also heard at Santa Rosa, April 30.

ST. OLAF CHOIR of sixty mixed voices, under the direction of Dr. F. Melius Christensen, gives three concerts in southern California this month. April 9, at Shrine Auditorium, Los Angeles; April 10, at Polytechnic Auditorium, Long Beach, and Sunday afternoon, April 11, at the Civic Auditorium, Pasadena.

TOWN AND GOWN CLUB, of the University of Southern California, sponsors two concerts by Peter Meremblum, Russian violinist, April 3 and May 8.

MOZART FESTIVAL is held at the Town and Gown Club, Los Angeles, April 6 to 12, under the direction of Lady Dunn of London.

COMMUNITY OPERA ASSOCIATION of Riverside, under the general supervision of Marcella Craft, aided by Barton Bachman, produces grand opera in English, with a cast of local singers. The opera scheduled for May 6 is "Pagliacci."

MERLE ARMITAGE presents two artists in April at the Philharmonic Auditorium, John Charles Thomas is heard, April 9; and Martha Graham with her dance group is seen April 16.

FESTIVAL OF THE ALLIED ARTS of southern California holds auditions for music students at the various auditoriums in Los Angeles between April 17 and May 1. Each division, instrumental, vocal and composition, is headed by a well known musician as chairman, and prizes in cash, as well as scholarships are offered.

CHAMBER MUSIC CONCERTS will be given in Wheeler Auditorium of the University of California, Berkeley, during the Summer Session through the generosity of Mrs. Elizabeth Sprague Coolidge.

THE BEHYMER COURSE at the Philharmonic Auditorium, Los Angeles, closes the winter season with the presentation of two notable artists: Lawrence Tibbett sings, April 13, and Nino Martini is heard April 27. Ted Shawn and his male dancers are seen at the Philharmonic for two performances, April 3, afternoon and evening.

GASTONE USIGLI, formerly director of the Oakland Federal Music Project is now the head of the Los Angeles County work. He is a distinguished musician and composer, served as conductor of the San Francisco Chamber Symphony, and acted as co-director with Alfred Hertz of the Ford Bowl concerts at the San Diego Exposition.

JAN KUBELIK, violinist, makes a special request appearance, April 23, at the Lobero Theater, Santa Barbara.

THEATER NOTES

FEDERAL THEATER at San Francisco has taken over the Alcazar, opening April 15, with "Swing Parade," directed by Max M. Dill.

COMMUNITY PLAYHOUSE, Pasadena, includes four unusual plays in the Spring schedule. Two plays are given each month, each running approximately two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmore Brown is the supervising director, and Charles Prickett the business manager. April 6-17 (excepting 12-13) "Periphery," by Frantishek Langner, adapted by Blanche Yurka.

April 20-May 1, "God Save the Queen," by Frederick Jackson.

May 4-15, "Ethan Frome," Edith Wharton's novel, dramatized by Owen and Donald Davis.

The Laboratory Theater, an integral part of the Playhouse, functions in the Recital Hall and is designed to benefit new playwrights. Productions alternate with presentations by Senior Players.

LOBERO THEATER, Santa Barbara, presents "The First Mrs. Fraser," by St. John Ervine, directed by Talbot Pearson, April 1-2-3. The Lobero reopens the Foreign Film Season with "Tales from the Vienna Woods," April 15-16-17.

THE MEXICAN PLAYERS, Padua Hills Theater, near Claremont, announce the opening of the new play, "El Rancho del Rio Seco," April 4, under the direction of Juan Mateute. The play features the fiesta of San Ysidro, is filled with gaiety and charm, and introduces new songs and dances. The program is given each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees Wednesday and Saturday at 2:30.

STUDIO VILLAGE THEATER, Los Angeles, offers "Leave It To Smith," by Katherine Kavanaugh, opening April 1. Johnstone White is directing.

LITTLE THEATER OF THE VERDUGOS, 1501 Canada Boulevard, near Glendale, is under the direction of Harrison Ford, who presents original manuscript plays whenever possible. His selections are as excellent as his direction and the presentations at this little theater are of the best.

THE WAYFARERS, 1749 Clay Street, San Francisco, plan to do "Lower Depths," by Maxim Gorky in April. Jack Thomas directs this group.

LITTLE THEATER OF BEVERLY HILLS for Professionals established the worth of the Workshop Theater, 8533 Santa Monica Boulevard, with the production of "Rooms Like These," by Walter Armitage and Robert Pearsall.

ASSISTANCE GUILD of Santa Monica stages "This Thing Called Love" at the Miles Memorial Playhouse, April 16-17.

JUNIOR LEAGUE of Los Angeles announces three performances for the children's spring play, April 16-17, at the Hawthorne School, Beverly Hills. A matinee April 16, both a morning and afternoon show the 17th. The play is an adaptation of "The Wizard of Oz."

BELASCO THEATER, Los Angeles, announces "Story to be Whispered," an Al H. Woods production, opening May 1.

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: The work of members.

CORONADO

GALLERIES, Hotel Del Coronado: Paintings by California artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by Western artists.

FILLMORE

ARTISTS BARN: Landscapes by Douglas Shiveley, water colors by Lawrence Hinckley, and examples of handicraft, Death Valley paintings by Cornelius Botke, Block Prints by Jessie Arms Botke, etchings by Arthur Millier, through April 24.

HOLLYWOOD

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American artists.

PRINT ROOMS, 1748 N. Sycamore Ave.: Paintings and prints by Rockwell Kent, as well as fine examples of the masters in etching.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Spring Exhibition by members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd. So.: Fern Gary's paintings are continued. An exhibition of camera studies by Earl Lee Davis.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Robert C. Vose of Boston presents his annual exhibition of paintings by old and modern artists.

EBELL SALON OF ART, 4400 Wilshire Blvd.: In the Fine Arts Room, an exhibition by Florence J. Tompkins, and a general exhibition of portraits in painting and sculpture by well known California artists.

FOUNDATION OF WESTERN ART, 427 S. Carondelet St.: Exhibition by California still life painters.

LOS ANGELES MUSEUM, Exposition Park: April 1 to 15, "Color in Antarctica," pas-

tels by David Abbey Page, official artist with the Second Byrd Antarctic Expedition, April 1-30; lithographs by Alson Clark, April 1-June 6; Annual Painters' and Sculptors' exhibition, April 28-May 23; Ceramic Exhibition, two hundred selected pieces from the Fifth National Ceramic Exhibition at Syracuse.

FRIDAY MORNING CLUB: Through April, "Women Painters of the West," and Miniatures by Laura M. D. Mitchell.

ART CENTER CLUB, 2544 W. Seventh: Exhibition of paintings by Gauguin to April 12.

TWENTY DOLLAR ARTISTS: Lithographs by Tom Craig and Mildred Coughlan.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: To April 30, Los Angeles Art Association presents "Mountains and Sea."

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Paintings by Rufino Tamayo of Mexico.

SOUTHWEST MUSEUM, Highland Park: Indian arts and crafts. Open daily 1 to 5 except Monday.

STATE EXPOSITION BUILDING, Exposition Park: Throughout April and May, annual exhibition of the Painters and Sculptors Club of Los Angeles.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Younger French Moderns, Desert scenes by Alson Clark. Paintings by Ramon Contreras. A first exhibit of paintings and prints by Carlos Dyer. Paintings by Federico Cantu, young Mexican.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: To April 15, oil paintings of California, Hawaii and Samoan fish by Carl Christensen.

ZEITLIN'S BOOK SHOPPE, 614 W. Sixth St.: First exhibition by Buffle Johnson, Los Angeles artist.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Art of India exhibition, sponsored by the Friends of Far Eastern Art, April 15 to May 19.

A landscape with figures by P. J. de Louterbourg from the collection of R. C. Vose at the Biltmore Salon in Los Angeles.



PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Japanese and Chinese antiques, rare treasures of the Orient in jade, porcelain, lacquer and brocade. A notable collection of old prints.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore, etchings by Armin Hammen, both in the gallery and hanging in the lounge.

GUY BRINK, INC., 62 So. Los Robles Ave.: Glassware designed by Dorothy C. Thorpe. Oils, pastels and water colors by Frank Bowers.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo, Pasadena Division of Allied Arts exhibits. Tapestry by Lorentz Kleiser.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Block prints and wood engravings in black and white from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Notable permanent collection. Interesting exhibitions arranged each month.

PAUL ELDER GALLERY, 239 Post St.: To April 10, lithographs by Alexander Patrick Fleming. April 12 to May 1, water colors by C. A. Morris.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Selected group of California paintings from the Museum collection.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: April 3-18, U. S. Camera Show.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Exhibition by California artists. Crafts by local craftsmen. Exhibitions changed each month.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of California artists.

FAULKNER MEMORIAL GALLERY, Public Library: April 7 to May 9, trend in easel painting. April 15 to May 6, water colors and drawings by E. Bernard Lintott.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Italian and Flemish primitives. Eighteenth Century English portraits fill the galleries. In the library new exhibitions are arranged each month. The gardens are particularly beautiful during April and May, and are open daily, except Monday, 1:15 to 4:30. Reservations for cards of admission may be made by telephone. Blanchard 72324, and Wakefield 6141.

MISCELLANY

FEDERAL ART GALLERY has been established at San Francisco at the "Bookshop" of John Howell, 435 Post Street, where paintings, sculpture and prints will be shown continuously with frequent changes in material. The gallery opened in March with water colors from Santa Barbara, Los Angeles, and the Bay Region. Wood engravings, woodcuts and lithographs will be included in the exhibitions.

PAUL SAMPLE of Pasadena was recently elected an associate of the National Academy, and has a picture in the current Academy show. He also has two water color shows, now exhibiting, one at the Courvisser Gallery, San Francisco, another at the Springfield (Mass.) Museum.

CERAMIC STUDIO has been opened by William Manker at Padua Hills, adjacent to the Little Theater, where he continues his interpretation of Chinese ceramic feeling. Mr. Manker first exhibited his works of art at the Metropolitan Museum's Art and at Scripps College, where he is a member of the Art Department faculty. The studio building harmonizes perfectly with the surroundings and is a creation of Randall Duell, architectural designer of the sets for Garbo's "Camille."



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ART NOTES

By LEO S. GOSLINER

ART is an ambiguous word whose definition is attempted by every art neophyte from the time he hears his first art lecture until he realizes the futility of his dogma. It is a vague word on which culs have risen and fallen, a word on whose three meager letters have hung sinners and saints alike. Any effort at a universality of understanding calls for exhortation of the daring one. However, it may be ventured that any definition which does not contain an expression of intellectual and emotional qualities can at once be discarded. The intellectual qualities require logical interpretations, well acquired technique and an understanding of media, while emotion connotes a subject worthy of inspiration. Using some such notion for our ideal it becomes easy to understand why art is so difficult to create, so easy to appreciate. It is the true artists alone who have a sufficiently broadened vision to encompass all of the requirements and blend them into the perfect whole.

The current San Francisco Art Association Annual Exhibition, by these standards, contains no great art, and only a smattering of good art, most of which is confined to the sculpture section. Row after row of paintings are hanging, one has "nice color;" the next is "cleverly done;" another expresses "movement" or "grace" or some other ephemeral term; many acquire value only because of the craftsmanship of the framing. There is not one painting in which all of the qualities which we demand are manifest, even to the degree of displaying a recognition of the existence of these qualities.

It is not to be construed that such local annuals are likely to contain paintings of greatness; what we do desire is that only such paintings be displayed as show a striving toward excellence in conformity to sane, logical methods of expressing decent and deserving emotions. In short, the painting section of the annual has too much trivia, too much recognition of "isms" (from realism to surrealism and back), too much of a conscious attempt at sophistication.

After such a tirade must come an explanation of the exceptions which rise above the dull standard set. John Howard has painted a serio-humorous labor parade which expresses his neutral observation of the current scene; he has handled his media with technical dexterity (except around the edges) and he has included a sense of humor which is alone commendable. If this painting is ruled out of our definition because of its propagandistic tone then it is still a good political cartoon. T. Polos' landscape at night shows an academic handling of dark masses with a fine understanding of subtle gradation in values. Moya Del Pino's mother with two children is well conceived, but his insistence in using oils with tempera technique continually confuses his work. Zirola has caught in his portrait of a high-school boy the mock seriousness of adolescence.

The sculpture section is rather startling. Gordon Newall's carved head in teak with a golden face contains elements of beauty and simplicity. Two terra cotta heads, one by Betty Ford and one by Raymond Puchinelli of a negress, are both delicate renderings of a traditional material. Vera Bernard's gold-illuminated carved screens display design ability and delicate workmanship. Von Meyers wood carved bas-relief is perhaps the high spot. A lovely stone head by George Stanley of Los Angeles is selected for illustration here for his simplification of form without sacrifice of significant detail. Robert Howard contributes a technique of a bas-relief on painted scraped wood which contains such positive dynamic qualities that it cannot be overlooked. He might well apply his medium to some striking commercial work with great success.

Weighing this show one is forced to note the discrepancy between the quality of painting and sculpture displayed. How can both exhibits, so radically

(Continued on Page 38)

BRIEF BIOGRAPHIES

Amelita Galli-Curci

JUST how soon after she was born, in Milan, the small Amelita began to know exactly what she wanted and what methods to seek to secure same is not revealed in *Who's Who*, but it is evident that a spirit of originality always animated Galli-Curci. While studying the piano, and she was a talented pianist, she discovered she had a very fine natural voice and immediately began to cultivate this gift, the result being a brilliant coloratura-soprano. Although this diva of many gifts claims indebtedness to Mascagni and William Thorne for advice in her course of self-training, she employed no teacher but had records made of her voice and through her knowledge of music recognized errors and imperfections, eliminated those and gradually attained the peak of accomplishment. Galli-Curci rather naturally began her career in Italy, conquering Rome at the historic Constanza Theater, and repeating this conquest, not only throughout Italy but around the world. Her American debut was with the Chicago Opera Company and was a sensational musical event, which was followed by an appearance at the Metropolitan Opera House in New York, proving an equally notable occasion. Her achievements seem always to rank just a trifle above that of other singers. In the British Isles her first tour was marked by concerts at Great Albert Hall, where the house was sold out five successive times, and in Australia and New Zealand as many as ten concerts were given in one city. Her glowing vitality, the charm of her personality, leads expectancy to new heights and it should have been no surprise, though the occasion of regret, when Galli-Curci deserted opera for the concert stage and finally left both for a time in order to concentrate on building a house and making a home in California for her husband, Homer Samuels, a noted composer and pianist. The world must rejoice to know the home is established and Galli-Curci is planning to resume concert tours in the United States and in the British Isles next fall.

Charles Gibbs Adams

IT MAY be heaven's dispensation that southern California is endowed with a climate and natural beauty, but much of the intimate beauty that charms the visitor is the work of Charles Gibbs Adams.

A native son of Los Angeles, he has devoted his life to landscape architecture and city planning in the Southland. Whether it is the laying out of boulevards and parks, the landscaping that sets off school grounds, the magnificence of great estates, or the small-scale beauty of private gardens, more often than not Mr. Adams is responsible.

Modestly he says that "the dry details" about him may be found in *Who's Who*. Turning to that august volume, one discovers almost half a column devoted to his accomplishments. A member of city planning boards, president of national societies dealing with plants and plant life, he is also the master mind that coped with such splendid estates as Paradise, Cecil B. DeMille's 1,300-acre retreat; William Randolph Hearst's mammoth domain, La Cuesta Encantada; and the W. K. Kellogg Ranch, famous equally for its Arabian horses and its beautiful grounds.

At present he is landscaping a State park near Phoenix, Arizona, and laying out the forty-acre property of the Pasadena Junior College. He is also fashioning a new park for the renowned Wisteria Vine at Sierra Madre, which will be in full-bloom this month.

Mr. Adams says he has had great fun preserving old landmarks and making gardens around them in the early California manner, such as La Brea Ranch House in Los Angeles, Los Alamitos Ranch House on the Bixby estate near Long Beach, the San Gabriel Mission, and the old Sanchez adobe at Glendale.

He believes that California landscaping should follow our strong and distinctive traditions, that

CALIFORNIA POETS' CORNER

WHITE HOLLYHOCKS

By ALICE HARLOWE STETSON

On the gossamer wisp of a cobweb inoon
A swallow's wing pencils a fleeting arc;
Night and forgetfulness follow soon,
But now in the half confused spell of the moon,
Old memories drift through the gathering dark.

Is it a hollyhock bending down,
A silvery blur on the green gloom there,
Or you, as once in your filmy gown,
You leant above me looking down,
A white light on the shadowed stair?

CAMELLIA

By ANNA PORTER

Opulent and bourgeois of blossoms,—
Plump and complacent,

Rouged and coiffed with immaculate precision,
Correctly, unvaryingly beautiful,

Unshaken, unruffled by the riotous life around
And above and below,

Changeless in manner and mood,—
Emotionless bourgeois blossoms.

SPRING GOSSIP

By DERRICK NORMAN LEHMER

The Cherry-tree was dressed in white,
The Apple-tree in pink.

I heard them whispering last night;
"Does my new bonnet seem too bright?
My last spring's flowers were faded quite."
"Why not wear leaves?"

"Perhaps I might.

At our age anything is right."
"The styles this year give one a fright:
Miss Apricot's a perfect sight!"
"That dress of her's is far too light
For such cool nights, I think."

it should not attempt to imitate other regions, that our climate and topography demand an interpretation of their own. Beautification of the way-side is one of his greatest enthusiasms.

He is consistently fights for the preservation of trees and natural beauty, which modern progress (sic) so often ruthlessly plows under. And when new things are created, he cries out against the inconsistency of placing a Colonial house in a cactus garden, or planting an orange grove around a gew-gawed Swiss chalet. He also abhors Spanish houses with walls one-inch thick instead of four feet. He concedes that good modern has its place, but fakes, wherever they appear in art or life, summon his immediate condemnation.

A man to reckon with, Charles Gibbs Adams does honor to southern California. Whoever desires to make the land a finer and handsomer place in which to live will find in Mr. Adams a model and an inspiration to carry on.

Poets of the Month

THE three poets—Mrs. Stetson, Miss Porter and Dr. Lehmer—who have recorded garden moods for us in this issue are all members of the California Writers Club. The poems come from the last two of the club's anthologies. Alice Harlowe Stetson, who has appeared before in this magazine, is an Oakland woman whose verse has been printed in several publications. Anna Porter lives in San Jose and has also been widely published. Derrick Norman Lehmer, professor of mathematics at the University of California, is the author of a book of ballads, published last year by Macmillan. His works have appeared in the *Atlantic Monthly* and other national magazines. He has also done a good bit with Indian songs, reproducing both the words and music. To his credit are two Indian operas, both of which had San Francisco premieres.

Of Course It's Payne Gas Heated!



The imposing entrance to the very modern Los Angeles Gas & Electric's Hollywood office. Edward Gray Taylor and Ellis Wing Taylor, Architects. The large, main floor of this modern structure shows the chandelier-like warm air outlets designed to harmonize with the modern ceiling treatment.



Six Payne "CB" Furnaces provide healthful warmth in the new Los Angeles Gas & Electric Building in Hollywood, California. The fan room, shows the framework for filters above and the giant blowers below. All outside and recirculated air is thoroughly cleaned before it is forced through the heating units and circulated throughout the rooms.



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THE COMPENSATING WILD FLOWERS

CALIFORNIA is said to turn everything to her advantage, and why not? The winter rains and cold may have aroused ire in many breasts but now comes the display of bloom in the wild flower areas to assuage the wrath of any disgruntled visitor. Though there are whispers that if the weather does not improve rapidly a lover of beauty is apt to come home with chilblains after a search for the elusive tidy-tip. The State claims, and can prove, the possession of more varieties of wild flowers, trees and shrubs than any state in the Union, and has as many native plants as are found in the whole of Europe. Any doubter may visit the exhibition at Santa Barbara, which opened with sixty varieties of wild flowers at the Santa Barbara Museum of Natural History in Mission Canyon last month and which will continue, with added specimens, throughout the wild flower season. These gardens of the Museum show blossoms in all months.

On coastal slopes, in inland valleys and desert plains the wild flowers literally clothe the earth, delighting visitors and natives alike. Many venture the length of the State to see them but the majority are content with the wonders of the High Sierras, the Tehachapis, and the intimate views of the foothills, the valleys and the mountains of the Coast Range. Within this boundary are great acres of orange poppies, golden daisies, blue lupine and purple phlox. Where the mountains are precipitous, the walls outlining the canyons, color spills down the sides as if a living flame, arresting in its intensity. These sun-tipped pinnacles weave their own tapestries of marvelous color, aided by the wind-blown seeds, the rain and the sun. Wild lilac and buckwheat cover the nearer slopes, while the mesa and inland valleys reveal carpets of golden poppies and the blue lupine.

Although the fields are far flung each varying region has its surpassing moment. Generally mentioned first are the acres of lupine at the foot of the Grapevine at the north end of the Ridge Route, with additional acres of various and mingled varieties of flowers bordering the highway on both sides for miles. A pleasant week-end trip may be made to include the neighborhood of Bakersfield, the Cuyama Valley, ablaze with color, poppies, sun cups, brodiaea, owl's clover and the blue and purple lupine, and Santa Maria. On the Foxen Canyon Road, south of Santa Maria, the baby blue eyes, cream cups, yellow violets, and white forget-me-nots are usually in great profusion. The San Marcos Pass offers vistas of loveliness on the home-ward drive to Santa Barbara and Los Angeles. A side trip should be made into the Ojai from Ventura, as the mountain slopes show a lilac of a deeper tone, the bush lupine is richer, and there may be found perfect examples of that controversial, shy little flower, sometimes designated as the yellow nansy, then described as the yellow violet. The Valley also provides the Matilija Poppy in all its mature glory.

Palm Springs is entertaining at any season, except midsummer, and joins in this universal tribute to Spring. The desert really blooms, and "mighty lak a rose", although the flowers come under different headings, such as evening primrose, scarlet bugler, brittle goldenhills, with many varieties of the sand verberna, and the exquisite desert lily. The smoke tree and Palo verde make up a background in contrast to the incense bush and the cactus. The Mojave Desert shows no kinship to Palm Springs in most respects, sustains no social or cinematic claims, but it steps right in line with an exhibition of wild flowers and presents the desert candle, which is both unusual and very beautiful. The plant actually simulates a wax candle, is sometimes branched like a candelabra and is topped by a small flame-like flower, scarlet touched with purple. These flowers occasionally appear on the stem, as if drops of melted wax adhered. The desert mariposa borders the ridges, flaunting its gay color in its three-petaled style, with the apricot mallow defying the wind as it sways on its long stem.

Flowers follow the coast line and the inland route to San Diego and beyond until they are lost in the hills. Many stops may be made on either route, and one should be made at the Mission San Juan Capistrano to see that the swallows are safely ensconced, since they arrived exactly on schedule on March 19; and then the flowers in the neighborhood invite inspection. Oceanside and Carlsbad are noted for the bulb fields, of which the anemone and ranunculus are the most colorful. The south coast section supports all the favorites and adds a filipp of its own, including the sea coreopsis.

Each spring does not renew the same tapestries, seasons vary according to the amount of water supplied but this year, following the heavy and late rains, the flowers should rival the display of two years ago, which was so widely acclaimed and so thoroughly enjoyed. Then, too, choice varieties have become extinct in many localities through many agencies, thoughtlessness on the part of visitors, the opening of the roads to automobiles, the cultivation of the land. Unfortunately many improvements take a hard toll of the wild flowers.

A great number of the native flowers are annuals that propagate each spring from the seeds of the previous year, and these can be easily cultivated in private gardens as well as on the open fields. Because of the varying dispositions of the flowers, some requiring sunshine, others shade, some responding to moisture and a rich soil, others showing their vigor by subsisting in poor soil and enduring drought, the matter must be given thought before making them a part of the garden but they repay a thousand fold when they are properly placed.

Many dandelion flower shows may be found in many directions. In the north the California Spring Garden Show at Oakland, April 29-30 and May 1-2, has adopted the theme "Nature's Gardens" and under this embracing title gives renditions of some of nature's moods adapted to garden usage.

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YOUTH AND MUSIC

MUSIC is in and on the air. Even though the winter season, marked by the visits of notable artists, closes in California in April the State is by no means left musicless. There is a season of Symphonies Under the Stars at the Hollywood Bowl; a series of open-air summer symphony concerts by the Philharmonic Society of San Mateo County, in the Woodland Theater at Hillsborough; concerts, sponsored by the Community Music Association at the Procellis, Redlands; an annual Bach Festival at Carmel, and dozens of concerts and operas as yet unannounced by the Federal Music Project.

The spring is accented by Music Festivals, two in May—one in Los Angeles and one in Pasadena. The Los Angeles event is really a Festival of the Allied Arts and is open to contestants in music, painting, sculpture, etching, architecture, literature, drama and dancing, with prizes in each division, including scholarships, given by Scripps College, by the University of Southern California, and by Chouinard Institute. The purpose being to see that youth is served right valiantly and be given an opportunity to prove American merit as contrasted with any importation.

The May Music Festival of Pasadena, directed by Dr. Richard Lert, is announced for National Music Week, May 2 to 8, comprising concerts by musical organizations of Pasadena and culminating in the presentation of the opera "Orpheus," with well known singers in the leading roles, and an imposing chorus. The majority of the concerts will be given at the Civic Auditorium, without an admission charge except for the opera. An interesting contest in this connection has been devised by Dr. Lert, whereby the Pasadena Civic Orchestra Association is holding auditions for young artists, violinists and pianists, the winners, one in each class, to appear as soloist with the orchestra, directed by Dr. Lert. One successful contestant will play with the orchestra at the final concert of the season, June 26, the other winner is to be soloist for the opening concert of the 1937-38 season.

Every community, north, south, east or west, is indebted to some one individual for the support of music and art. In southern California L. E. Behymer, known to his friends as "Bee," stands supreme as an impresario. As early as 1888 he was a figure in the operatic and theatrical world, bringing to the west Adelaide Patti, Sarah Bernhardt, Edwin Booth, and Joseph Jefferson. And from that time he has continued to supply Los Angeles with the very best artists. Through his influence "La Bohème" was presented for the first time in America at Los Angeles, October 14, 1897, and in 1901 he brought the Metropolitan Grand Opera to this Coast and gave "Parsifal" for the first time in the West. Mr. Behymer was instrumental in forming the Los Angeles Symphony Orchestra with Harley Hamilton as director, and later, for William A. Clarke, Jr., he organized the present Philharmonic Orchestra.



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Throughout the years Mr. Behymer never overlooked the younger artists, but recognized talent whenever encountered, made opportunities for them, and will now aid and abet them in innumerable ways.

In San Francisco the older generation remembers W. H. (Doc) Leahy with gratitude; his spirit and enthusiasm made the old Tivoli what it was. He first suggested the outdoor concerts by great artists on New Year's Eve, a platform around Lotta's Fountain serving as the stage. That custom is no more, but Peter Conley is instrumental in seeing that the Bay region has recitals, concerts and operas throughout the year. The San Francisco Art Commission, J. Emmet Hayden, music committee chairman, provides at least three municipal concerts each winter, featuring major musical events of the season, with a very reasonable admission charge.

Chamber Music has had two strong proponents in southern California; Mrs. Cecil Frankel in Los Angeles and Mrs. Alice Coleman Batchelder in Pasadena. The music world is doubly conscious of the work of the latter just now, as Alice Coleman Batchelder and Ernest Batchelder, her husband, have been awarded the Arthur Noble medal for the year, for outstanding services to the community. Mrs. Batchelder for her long and sincere effort to further the appreciation of music, and Mr. Batchelder for his work with the City Planning Commission. The Bach Chamber Music Festival, April 11, closes the series of concerts presented by the Coleman Chamber Music Association at the Community Playhouse, Pasadena. The Festival is given in two parts, Sunday afternoon at 3:30 and in the evening at 8:15, with the Abas String Quartet, with Mrs. Batchelder at the piano, and the Bach Society of Pasadena, String Section of the Bach Society, Michel Penha, conductor.

The Chamber Music Society of Los Angeles, of which Mrs. Cecil Frankel is president, presents the winter concerts at the Biltmore Hotel and is constantly expanding the group of ensemble-music lovers. The original Los Angeles chamber music group was the Brahms Quintet, organized about thirty years ago, surviving indifference and prejudice with difficulty but now beginning to glow with victory.

In San Francisco the Sinfonietta Orchestra, directed by Giulio Minetti, offers unusual musical entertainment during the winter season. The programs are given great thought, carefully designed by the conductor and provide old and new classics, rarely presented, and especially arranged for a small orchestra. Mrs. M. C. Sloss is the president.

SAN FRANCISCO'S LATEST

MODERN requisites for comfortable living, particularly in hotels, have made the introduction of new comforts and freedom of movement something that simply must be incorporated in a hotel structure. In compliance with these requisites, A. F. Krenkel of New York, representing a group of eastern capitalists who have commissioned Mark Daniels of San Francisco as architect, has definitely decided to build a hotel in the downtown section of San Francisco which will offer to guests all of the modern improvements that are lacking in most hotels of years ago.

This hotel, to be the largest this side of Chicago, will be twenty-seven stories in height. The main structure will consist of fifteen stories with two large towers of twelve stories each. The two top floors will have a roof garden, auditorium, two dining rooms and a general lobby of extensive dimensions that will look out over the bay toward the hills of Contra Costa. The major portion of the two towers will be devoted to house-keeping and bachelor suites, so designed that their sizes will be governed by the lessee or guest. The entire building will be modern in design, air-conditioned with individual temperature regulation in each room. The street floor will consist of smart shops of individuality. The hotel, to cost about \$4,000,000.00 exclusive of land, will be constructed and furnished by private capital without any building loan.

Each room will be considered an individual study, all furniture especially designed and built, thus eliminating the usual "stock" suite with "stock" setups, drapes, and furnishings.

The capacity of the hotel has been set at twelve hundred rooms, suites, and baths, and is expected to be completed and opened fifteen months after the date that ground is first broken.

One of the features which is new, outside of construction, design, architecture, and furnishings, is a great set of chimes in one of the towers. Music of a great organ will be transmitted by radio, where so desired, throughout the hotel. There will be express elevators to cocktail bars in the towers and to the roof garden, lobby and auditorium in the main structure. An additional novel feature will be the establishment of a shopping service, operated under the direction of the hotel, and available to all guests from the man who forgot his white tie to the woman who wishes to go through the shopping district in search of a five thousand dollar fur coat. Circulating ice water, indirect lighting, and small ice cube refrigerators in each room are a few of the many innovations to be incorporated in the hotel.

The entire structure will be steel frame and special process concrete using the light weight aggregate known as Gravelite, developed by Robert D. Pike, chemical engineer of San Francisco.

The glazed terra cotta facing will be of an entirely new color and texture manufactured especially for this building.

All in all, it looks as if the visitors to the San Francisco Bay Exposition and the hundreds of thousands of people who will go there yearly to cross the two greatest bridges in the world will be served one hundred per cent.



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ANTIQUES

By ALICE R. ROLLINS

OLD SPODE PORCELAIN AND POTTERY

IT IS of peculiar interest that so many of the English potters' products we most desire to collect should have had their beginnings in the third quarter of the eighteenth century. Bow, Chelsea, Derby, Spode, Lowestoft, Wedgwood and other potteries were launched in the years between 1745 and 1770. Some of these have long since passed out of existence and today examples of the wares these pioneer potters created command prices in the auction rooms that would have astounded the former owners.

Among these early English potteries were some who are still in existence operating under successors of the original owners. One such firm is that of Josiah Spode, founded at Stoke-on-Trent in 1770. The first Josiah Spode began his career in 1749 in the Wheildon factory with Wedgwood as manager. In 1770 he had his own plant and began to put into operation all he had learned as an operator and added new methods of his own. By 1776 the firm was in a very prosperous condition and in that year William Copeland became the London representative. Josiah Spode, the second, entered his father's firm in 1797 and did much to advance the fame of the factory. It is to this Josiah Spode the best work of the factory is indebted. It was he who designed the patterns in beautiful gold scale, on blue ground, and gilt seaweed that are said to be unequalled by any other factory. Josiah Spode, the second, originated the use of bone-ash into the porcelain mixture with such success that the method was copied generally by the English potteries. This had a far reaching effect on the manufacture of porcelain and was later an important point in the trade competition between the English potters and the European manufacturers of porcelain. The mixture is used today as originally. His Felspar porcelain, like Billingsley's Swansea, is in a class by itself and its production practically a lost art, for Spode jealously guarded some of his trade secrets and destroyed many of the books containing them and even the workmen's names.

Josiah Spode, the third, was connected with the firm until 1810, when an accident caused his retirement to private life. He reentered the business later and continued until his death in 1829. The surviving member of the firm, William T. Copeland, took into partnership Thomas Garrett in 1833, and the firm then became Copeland and Garrett late Spode. The firm was carried on as late Spode until 1867, and then became Copeland & Sons and so continues today. So much for the personal history of ownership.

From the time of the first Josiah Spode much was made of quality and decoration in the manufacture of their products. Employment was given to the best workmen obtainable, which included at that time many French refugees who were skilled in the art of the manufacture and decoration in porcelain in France. It was this spirit that led them to give the incomparable William Billingsley a place in their factory, with his idea of making an improved porcelain which he afterwards perfected at Swansea and Nantgarw. It was after his advent at the factory that the Felspar paste was produced. Whether credit should be given to Josiah Spode or William Billingsley for this porcelain, it is certain it is a close rival of Billingsley's own paste made at Swansea and Nantgarw.

For the benefit of the young collector, Spode china is well marked. Different marks were adopted as changes were made in the firm's name or in the creating of outstanding products. The earliest mark is the name *Spode* in blue impressed in the paste. Felspar Porcelain enclosed in a wreath of small flowers and leaves, painted or impressed, is found on the best quality of Felspar porcelain. *Spode Stone China* is the mark found on the celebrated ironstone ware. There are in addition a number of other marks, most of them showing the change in the firm's name—as *Spode, Son & Copeland*, and *Copeland & Garrett*.

When the factory began to make porcelain about 1790, Thomas Minton assisted in printing the famous willow pattern in blue and white. He had printed the first willow pattern service made in England while he was at Caughley in the employ of Thomas Turner.



A set of Spode china with the famous blue ground and gilt seaweed in the collection of Mrs. George M. Millard of Pasadena. The teaset is a joy to behold. All the softness of age and the beauty of fine decoration accompanies it.

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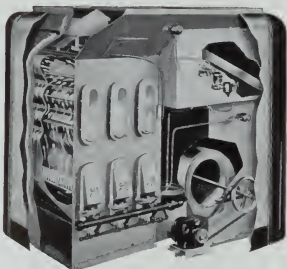
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OF course, clothes really don't make the man any more than a stylish casing makes a good furnace. Yet that statement has survived a good many years of repetition.

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And when I took over, here at the Mueller Furnace Company, I soon discovered the application of this truth, insofar as heating equipment is concerned. I learned that heating equipment, like men, must first of all have character if it hopes to survive in public favor. Character to give service; character that can be depended upon. And that character must start with the ideals—the principles of the men who

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

PRIDE GOETH BEFORE A FALL

I WAS trying to show off. When a proper group of listeners that I thought might be worthy of my art had gathered around the Steinway in the club, I sounded a few sonorous chords suggesting silence. When some of the audience could be heard aloud without shouting, I began to play that utterly delightful and exquisite composition by Rachmaninoff select "Moment Musical".

As I progressed, or continued, if you prefer, I noticed that one auditor seemed to be listening. When I finished he asked, "Whose composition is that?" Encouraged by his solicitous attention, I elaborated on the title of the piece by pointing out some of the passages where the time was variously synopated, completing my elucidation with the modest statement that this particular number was so difficult that the artist who could play this must keep "his left hand from knowing what his right hand doeth".

"Ah," he sighed, "you do that very well."

Now, I wonder just what he meant by that.

I LOVE RAIN

I LOVE rain. Today I came from the entrance of a double swing-doored lunch-room. It had been raining all morning. In fact it had rained up until the time I entered, was raining when I came out and to all appearances would be raining on the day of my burial. There was a clean, sweet, unusual, exotic odor from the street. A philosophical old news vendor, with whom I sometimes chat, said, "This mysterious odor that pervades our city is the odor of cleanliness. That is one of the reasons why I love rain. The other is the fact that I just love rain."

Following this day's deluge, in the Chinese quarter plum blossoms had fallen from the decorations of the streets into the gutters and were drifting down in the iridescent clean water. In the Caucasian district, cigarette stubs and cigar butts were vying with bits of confetti for the honors of the day. There are four seasons, each vying with the other, but I, too, love rain.

POSSESSION

THE joy of possession takes many forms. The miser hides his gold and counts it in secrecy. Some wealthy persons keep their jewelry in vaults and wear paste imitations, seemingly satisfied with the knowledge that they own the originals. Others keep their more precious *objets d'art* behind lock and key and display them only when an important visitor arrives. But I like the way of the Chinese.

Whenever I can get past the guard I ask Abe Gump to show me his Chinese "Hawthorne" jars. They are incomparably beautiful and all but priceless, as such jars go.

Last week I was in the office of a Chinese gentleman. On his desk was an exquisite, though small, "Hawthorne". Upon examination, I realized that the cracked ice background of blue was the most beautiful I had seen. In the jar was a bouquet with long sprays of plum blossoms. It was a glorious picture of harmony and beauty. I said to my Oriental friend, "This jar is priceless. Aren't you tempting the fates by leaving it out here on your desk with all those long sprays of blossoms reaching out where the slightest touch might send everything crashing to the floor?"

With a patient smile and a wave of the hand, he replied, "It is true that a careless hand might result in the shattering of this beauty but until that happens, with every upward glance I shall revel in its loveliness."

Yes, I like the Chinese way.

AS IS

THESE columnists are beginning to take liberty with the progress of the San Francisco Bay Exposition. A considerable proportion of this comment finds root in the old tradition of Spanish days which dictates that we should let well enough alone, the foundation of the principle of *mañana*.

It is also entwined with the old French philosophy of *laissez-faire*. So much so that many are referring to our exposition as the "lazy fair."

COLUMNISTS

THESE columnists are beginning to take liberties with the reading public. You may not believe this but it is true. They have a way of insinuating their minds into the interstices of the news that has a stronger influence on public opinion than the news itself. I have in mind such instances as the time when Westbrook Pegler called the whimpering whippet of a great Chicago corporation the "Crying Croesus" because his tears in court flowed in sufficient volume to make two barrels of whitewash. Fair enough.

But when they carry on to such extremes as publicizing the names of their friends by constant repetition when what we readers want is for them to concentrate on things of more importance to us, they are straining our friendships. "T ain't right!"

Which reminds me—I haven't seen that brilliant editor of the S. F. *Recorder*, Edward F. O'Day, for weeks.

MODERNIZED

IN the old days a red-blooded highwayman stood his victim against a tree and offered him his choice between being shot to death or handing over his purse. The practice became so common in certain parts of the country that the procedure was called a "stand up", or a "stick up". We Americans have a way of nicknaming things that are dear to us.

But this is the day of modernizing. We do almost nothing in the old-fashioned way. From marbles to murder, from craps to crimes, we have gone modern. The old-fashioned "stand up" way of taking what does not belong to us has been replaced by the "sit down" method, amplified by mass efficiency. The "stand up" of the last century is the "sit downer" of today. What's in a name?

A SPECIALIST

DR. MOORE, of Los Angeles, is not related to Matt Moore of the same city, although they are together a great deal. Dr. Moore is a surgeon. Some say that he is the greatest of his time. I believe that he is at least one of the greatest, and long had hoped I might meet him.

One day while I was visiting Matt he said that the doctor was coming out to dinner and that if I would stick around I might meet him. He further informed me that, like so many other great surgeons who are constantly under great strain, Dr. Moore had serious trouble with his stomach, possibly ulcers.

We sat around until nine o'clock and finally went to table without the great surgeon. I was disappointed. About ten o'clock, when we were having coffee, Dr. Moore rang and entered. "Where the devil have you been," asked Matt. "We waited a couple of hours for you."

"Well," replied Dr. Moore sheepishly, "I've been sitting in my car in front of your house since seven. My stomach began acting up and I was afraid I'd make a scene unless I could get some of that stuff for a sour stomach down at the corner drug store, but I couldn't think of the name of the stuff. When the distress passed away I came in."

"Say, you don't mean bicarbonate of soda, do you?" asked Matt.

The doctor slapped his powerful thigh. "That's it," he shouted. "I couldn't think of it to save me."

To my request for a little elucidation Dr. Moore said, "I am only a surgeon. I prescribe nothing, not even to myself, except a little baking soda now and then. All I do is cut, and then only when I am told to do so by a qualified diagnostician. There is enough to remember in my work, where forgetting the minutest detail may mean life or death."

Yes, this is an age of specialists.

SO ARE THE MIGHTY FALLEN

AN old friend of mine was married a few years ago. In our youth we used to climb mountains together, or rather I labored and puffed up the slopes while he calipered over the peaks without an extra heart beat. That was many years ago.

My friend married a lovely and considerate lady whose consent to wed him was gained largely on detailed and glowing accounts of his prowess as a mountain climber. A certain rotundity, not to say embonpoint, that had developed through the years might have raised a slight doubt in the mind of a less trusting person than the lady from whom he had wangled consent.

A few months after their wedding, they were walking up Powell Street in San Francisco. She was tripping along lightly, he pausing occasionally for breath. Finally she said sweetly, "Am I walking too fast for you, dear?"

She is a very tender and considerate lady.

PRIDE

PERHAPS "pride goeth before a fall" but it does not always result in one. There are a great many things that we are helped in avoiding because we are too proud to stoop to them. Pride in family, when reasonably controlled, prevents many a lad from committing offenses that, once permitted, lead on to more serious ones. We get our shoes shined and clothes brushed through the promptings of pride as much as a desire for cleanliness. Sometimes, however, pride carries us to an extreme where we are ashamed of any evidence of our profession.

I knew such a man many years ago. He was a sign painter. He painted signs that were almost worthy of gallery display. No matter what the subject might be he would find some ingenious way to introduce a bit of landscape, or portraiture, or sky background that would challenge the discriminating eye to pass it by. But he was ashamed of his profession. He would not take a job where the buckets of paint and bulk materials could not be delivered on the job. No power of persuasion could induce him to be seen on the streets or highways with a paint pot in his hands.

He had wanted to be a portrait painter with a studio of his own, but he could not make a living at it. He was a lover of good music and seldom missed a concert or a symphony. The only profession that might, in his opinion, carry the tools of trade in plain view, was the musical profession. But there were certain brushes that he had come to love and which he needed to do his work. These he would not permit any one to touch and yet he could not bring himself to be seen carrying his tools. It was an impasse.

When he was about to give up his work which had become fairly lucrative, he hit upon the solution. He bought a very fine violin case. In that he built racks and holders for his brushes and certain lacquers that were part of his secret, and when he got a job to do he would walk proudly down the avenue, shoes polished, trousers pressed, and head up, carrying one of the finest violin cases in town under his arm.



Photograph by George Haight

Flowers and more flowers beautifully arrayed—
make April a month of gorgeous splendor. The
gardens of Mrs. G. P. Griffith in Los Angeles.
Florence Yoch and Lucile Council,
landscape architects.

IF I WERE TO BUILD A LITTLE COUNTRY PLACE

By CHARLES GIBBS ADAMS

Landscape Architect

Midst ferns, vines and shrubs, stone steps lead to the home of Dr. and Mrs. Henry C. Petray in Oakland. Miller and Warnecke, architects.



Photograph by Clyde Sunderland

IF I were to build a little place in the country—and who has not dreamed of that sweet pleasure?—I would first send up a prayer of thanks to the Fate that set me into the broad and fruitful valley of the San Fernando or the fertile and tranquil San Gabriel, sheltered and guarded, as they are, by the towering blue Sierra Madres or the serene Santa Clara, nestling against the Santa Cruz hills, or the storied valley of the Moon among its Sonoma peaks. For where else on all the earth are such beauty and such productivity to be found together?

Then I would build a little house—not too little, though—both long and low and nesty, with at least one favorite window framing a blue mountain peak, and canopied with the fragrant boughs of a Walnut tree or two.

The front door would directly face a rear one of glass, so that all who entered there would look straight through to a sheltered garden singing with color every day of the California year; and somewhere amidst that color would be the mirror of a little water.

In that cosy house in the valley there would be a long low living room, with many books that looked as though they had been used a little. In that room there would be not one ceiling light; but, rather, soft-glowing lamps beside deep easy chairs. Across one end of the room would be a generous but simple fireplace of brick or stone, wide enough to hold long-burning logs of perfumed Orange wood or incensed Eucalyptus trunks.

There would be the gayest, most colorful little tiled kitchen that I could possibly afford, with a hiding place for every cloth and every

utensil—unless I were fortunate enough to own some handsome copper to hang above the stove.

All about that house would be twice as much closet room as other people thought I could use.

Tucked away somewhere would be a little cool room or a little porch dedicated solely to the arranging of flowers, with only a shelf of bowls and vases, a sink and a table.

As soon as the little dream house was built—or even, likely before it was started—I would close in that little kingdom for the boon of sweet privacy.

For if I were asked what I would consider the one most general fault of California gardens, my answer would be their sad lack of seclusion. How can one live happily in a show case?

My little kingdom would be given its privacy according to the architecture of its dwelling. If a Mexican or Spanish ranch house, it would have an adobe wall, tile topped and shadowed with Rose vines or Jasmines; if a New England farmhouse, a prim white picket fence with Hollyhocks and tall Delphiniums; if an English cottage, a hedge of Laurels or clipped Myrtles; if just a California bungalow, stained instead of painted, an informal boundary line of red-berried Pyracantha to give it life and color; or of Strawberry Guava, one of the very finest shrubs we have, not only for its productivity, but for the beauty of its foliage and satin limbs, its flowers and fruit.

For comfort, I would have the garage as near the house as possible—preferably built

into it. At all cost, I would have the auto yard generous, say fifty feet across; otherwise too much of one's life goes to jockeying a car around.

I would have my gardens, front and rear, as outdoor living rooms, to really live in. They could be as informal or as conventional as my taste and the sentiment of my house directed; but in either case, two or three vital points would need to be remembered.

There must be an open center of lawn, or ground, or pavement—preferably of warm-toned brick or flag stone—never of hard and cold cement.

Paths must go directly or almost directly to their goals, not wander aimlessly around in exaggerated and insincere curves.

Whether they are actually often used or not, there must be places to sit down, to give a look of hospitality. A garden bench is always good stage setting.

The planting must begin at its lowest around that open center, and rise to its highest at the property lines, to give full benefit of all its color and all its textures.

And it must not be too mixed. One must learn to select the few things he delights in most, and make love to them, if he would have a satisfying picture.

Somewhere there must be a Pine tree, to make music in the breeze; and a Live Oak for the mocking birds.

The plants would be chosen to give abundant color all the year.

Spring and summer will take care of that almost automatically, but loving thought must

(Continued on Page 36)



Photographs by Padilla

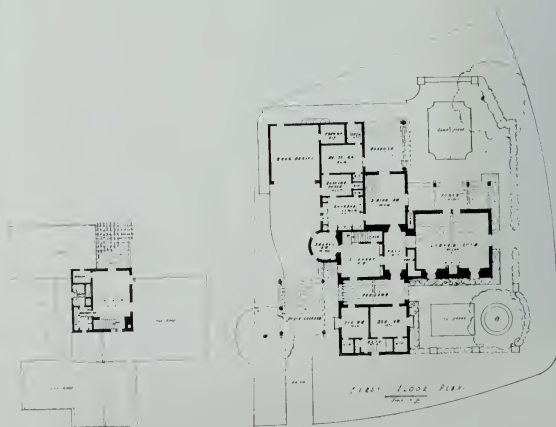


THE RESIDENCE OF
MR. AND MRS. HOMER SAMUELS
Westwood, California

WALLACE NEFF, ARCHITECT

R. H. LEWIS, INC., BUILDERS

FLORENCE YOCH AND LUCILE COUNCIL
LANDSCAPE ARCHITECTS





An Italian home in California with espalier fruit trees of figs and peaches against the walls and beehives on the garage walls; with white walls, a tile roof of dark rose—gray blue shutters and trim, and blue morning glories twining 'round the pillars. The long low lines of the house are accented by the tall chimney which looks much better built in the corner of the house and connects with the fireplace by a concrete flue. The guest quarters are across the passage and entirely separate from the main house—an arrangement that works admirably both for the Samuels who practice often and the guests who probably like to be alone occasionally. The master bedroom is spacious and secluded. The interiors of the home are very plain and simple but quite individual. The walls are white, the drapes old rose and most of the furniture was brought from Italy. An old painting of Mrs. Samuels' grandmother is over the fireplace which is simple but dignified with imported Lombardy tiles across the top. The shutters of beautiful old walnut fold into the thickness of the walls. In the library the vaulted ceiling is of pine left natural and waxed. Through the door can be seen a glimpse of the hand-painted wall paper in the circular breakfast room, where Mrs. Samuels who in public life is Galli-Curci, begins the day with a song.





Photographs by Stephen Willard

THE PALM SPRINGS RESIDENCE OF
MR. AND MRS. THOMAS SLAVEN

VAN EVERA BAILEY, ARCHITECT
(Oregon Registration)

EDITH HYNES, DECORATOR



Sunshine, the out-of-doors, and simplicity of living were guiding factors in planning this informal desert home, of hollow concrete wall construction. Only slightly more expensive than stucco, the concrete provides a permanent seal against termites, and is both fireproof and earthquake resistant. The distinctive wall texture left by the forms and the deep reveals around openings make interesting architectural features. Rose pink hand-made roof tile tops off this rambling desert home at the foot of San Jacinto.





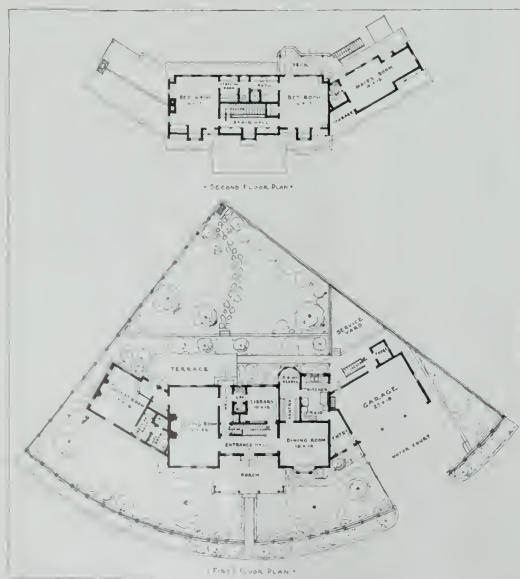
The shadowy white walls of the living room form a simple background for the old rosewood piano, rust velvet-covered divan, and occasional chairs in wool, linen, and leather. Lustrous pieces of Syrian copper and lamps of Danish bronze, ruddy translucent homespun draperies and Oriental carpets in deep tones of old red, olive and gold complete the colorful, simple furnishings. An unusual ceiling treatment contributes to the air of spaciousness. Between the trusses, the longitudinal beams are left exposed. Glimpsed through a corner of the room is the low-ceiling dining room, appropriately furnished with a refectory table and sturdy, specially constructed, Jacobean chairs. Amusing little bookcases appear built into the walls in both the living room and the bedroom pictured here. The simple Spanish bed is painted a vivid blue-green, repeating the leaves of gay hollyhocks in the bright unglazed chintz draperies. Throughout the house the treatment is colorful and restful. Three fireplaces grace as many rooms and assure a cheery atmosphere when the occasional gloomy day comes along.





Photograph by Mott Studios

RESIDENCE OF
MR. AND MRS. ROBERT M. YOST
Los Angeles, California
KEMPER NOMLAND, ARCHITECT



This Colonial home makes the most of a pie-shaped piece of property. Presenting an open, friendly facade in the front, it curves in the rear around a terrace that is an outdoor living room, looking out over a lovely bit of garden. Neatly fitted in is a compact service yard, entirely paved with brick. The low picket fence is an attractive way of making the front yard a part of the house.



Photographs by Miles Berne

On one of the long walls of the nicely proportioned living room is the handsome fireplace, the focal center around which comfortable chairs are placed for friendly entertaining or a cozy place by the hearth. The simple arrangement of the dining room is enhanced by an ample bay window overlooking the front lawn. Three steps down lead to the informal guest room, which has its own fireplace and rows of built-in bookshelves. Scatter hooked rugs make colorful and amusing spots about the house. Upstairs are two spacious bedrooms and an entirely separate maid's room, conveniently reached from an outside stairway. A nice illustration of how happy a Colonial house can be in California.

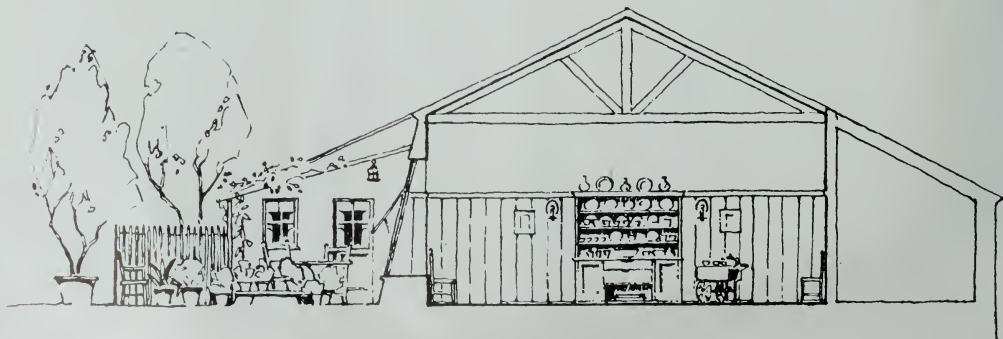
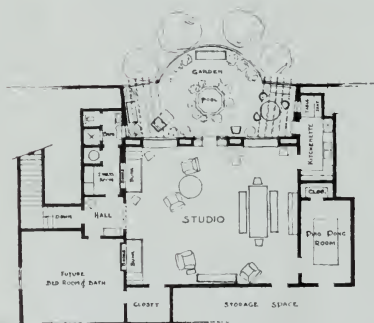




A PENT HOUSE FOR
RUTH BIRELEY AND MILDRED GARRISON
Hollywood, California

H. ROY KELLEY
Architect

KATHERINE BASHFORD AND FRED BARLOW
Landscape Architects



The imagination of the two daughters of a Hollywood store-building owner plus the ingenuity of the architect have produced this charming little pent house. Above the stores, in an attic area that had no commercial value, no means of access, no windows, no finish of any sort, the daughters saw possibilities.

The bringing up of stairs from an adjacent alleyway, cutting through of studio windows (which had to be steel sash with wire-glass to meet local fire laws), the provision of a garden, let alone the planning-for-use of a predetermined area, all offered serious problems. So much more to the architect's credit that such a naïve and delightful sky cottage has resulted.

Tones of russet, yellow, burnt orange, and brown enliven the generous studio room, finished in knotty pine boards. The built-in bunks, Welsh dressers, tables, and chairs were all specially designed. The tiny but adequate kitchen is a bright, cool unit in white and green.

The architect went into the garden, too. Within the simple and engaging setting devised by the landscape architects, he fashioned not only the pergolas and the pool, but all garden furnishings—even including the birdhouse.

An informal little country retreat, in a crowded urban area.





Photographs by Tom Kelley

THE NEW HOLLYWOOD HOME OF THE LOS ANGELES GAS AND ELECTRIC CORPORATION

EDWARD CRAY TAYLOR AND ELLIS WING TAYLOR, ARCHITECTS

ALTHOUGH receiving the gas and electric bills is not generally considered a pleasure, the payment of them now becomes decidedly that at the beautiful new Hollywood district office building of the Los Angeles Gas and Electric Corporation.

Thirty years have passed since Addison B. Day, now president and general manager of the company, pedaled out Hollywood Boulevard, mapping a route for a gas line to the rather quiet but promising suburban village. Today, the Hollywood branch serves 50,000 buyers of gas and electricity—a territory bounded by Vermont Avenue on the east and First Street on the south.

The stepping growth of Hollywood shopping, recently, hastened the decision to expand from the branch on Cahuenga Boulevard, occupied since 1931, to larger headquarters, comparable to the special service offered at Pasadena, Alhambra, Huntington Park and Inglewood. Officials of the company now only pray that customers won't spend all their money shopping on the Boulevard so that they can't pay their gas bills.

Located at 1641 Ivar Avenue, built at a cost of \$150,000, the new headquarters is a one-story reinforced concrete and steel structure, designed by Edward Cray Taylor and

Ellis Wing Taylor, architects and engineers, and built under the supervision of the company's engineering department.

A modern note stamps the architecture. White metal and black granite on the front accent the horizontal and vertical lines. This contrast is carried forward on the sidewalk which is laid in two-toned terrazzo between

metal strips. The lane on the north side is swung into the architectural scheme by curving the front corner of the building.

The view of the front door shows the modern treatment of detail. Glass blocks above the door are part of the scheme of lighting the interior.

Inside, the different equipment is displayed to advantage throughout a large and spacious room. The interior draws from the architectural example of the exterior. The first floor is laid with marble and wainscoting. Hardwood furnishings are of modern simplicity. The lighting is indirect, from panels set in the ceiling girders. A mezzanine floor above the rear portion houses the offices. It is on the main floor where the line forms to the right at the first of the month, and which from the mezzanine presents a pleasing sight.

A broad marble staircase leads to the basement display rooms, one of which is an auditorium, where the company plans a series of home economics lectures. Here is a demonstration platform, and here is the kitchen where the home economist demonstrates that path to a man's heart at which she is educated. Another feature of the basement is a rest room for customers, where, after watching the efficient evolution of a prize-winning pancake,



the young bride may rest her tired feet and ambition.

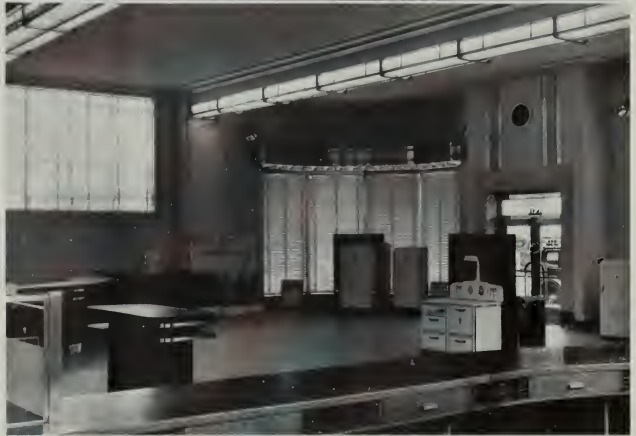
The basement display rooms give additional space for showing the best of modern kitchen equipment—time saving, step sparing, and vocabulary controlling. Exhibited likewise are automatic gas heaters.

The building itself exemplifies the most advanced scientific methods of gas heating, of ventilation and illumination. It is equipped with a complete summer and winter air conditioning plant.

Of one story now, the Ivar branch of the Los Angeles Gas and Electric Corporation is designed to be built higher at a future time when the Hollywood Chamber of Commerce predicts twice times 50,000 users of gas at Hollywood—not counting the gas expended by the Chamber.

A staff of sixty, transferred from the main building on Flower Street, furnishes a complete bookkeeping and customer service. Besides having the pleasure of standing on marble flooring, employees enjoy the greater pleasure of sitting down, between rushes, on aluminum chairs specially selected not only to conform to the modern architecture of the building but to the ancient architecture of the occupant. Of extreme lightness, aluminum furniture is noted for its durability and fire resistance. Expert designers are now able to fashion chairs of outstanding comfort from this light weight material.

The receptionist desk with special black and white decorative trim has a solid black linoleum top and satin finish aluminum trim and handles, a brightness which the countenance of the young lady at the desk endeavors to match. More sunshine comes by ribbons through windows with Port Oxford white cedar Venetian blinds.



Photograph by Skinner Photo Arts





Second Floor

THE HOUSE ON THE COVER

WINCHTON L. RISLEY, ARCHITECT

Renderings by Donn Emmons

A MAN may join the navy to see the world, but it appears here that he may also retire from the navy and still see the world—or at least a panoramic portion of it. This California home of a retired navy commander commands a field glass sweep of San Diego's harbor which from the distance looks like a boy's pond full of toy battleships. Observed to the south are the mountains of Mexico which seem almost as stationary as the battleships.

The white walls of this navy commander's cabin on land may be remindful of reaches of sea foam against the green garden—but built with a precision of line spurned by Triton. An orderly simplicity suggests both experienced architecture and years of seamanship.

A problem of architectural tactics was the odd-shaped lot. An admirable solution provides entrance directly into the main hall from either street.

Uses desired for the patios determined their size and placing. The larger one, opening off the living room, hall and dining room, makes informal entertaining of several guests easier and therefore more pleasurable for both hosts and guests. The small patio off the dining room, with its fountain and potted plants, forms a secluded area for intimate outdoor dining. On the east the large porch relieves without detracting from the simplicity of the design and it adds further to the friendliness and hospitality of the home.

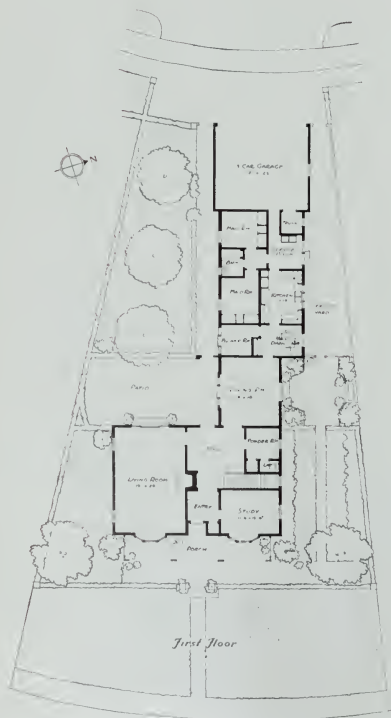
The oyster white walls are set off by the green sash and doors and the white of trim and lattice. The roof is of hand-split shakes in natural color. Aluminum foil insulation materially cuts heating costs and keeps the house cool in summer.

But summer or winter the home is warm with a memory of happy years on the sea. Rooms contain mementos from scenes that are drifting into the distance.

The living room is finished in gray with a finely striped yellow paper. The woodwork of the study is natural finished hardwood that blends happily with the imported grass cloth wall covering and brass hardware. On the second floor are large dressing rooms and a private bath for each bedroom.

The service wing, though easily accessible from the rest of the house, is entirely separated from the living quarters. A well appointed flower room, convenient to both the main house and the service wing, is handily placed for cutting and arranging of flowers from the nearby garden. A vita-glass south wall affords sun and protection for the more delicate potted plants.

The only thing lacking to the desirability of this residence for a retired navy commander is the swaying of the ship. But then there are earthquakes once in a while.



First Floor

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

"...and so covering himself with his Shield, and couching upon his Lance, he rushed with Rozinante's utmost speed upon the first Windmill he could come at..."—Don Quixote.

Budding Writers

REQUIRETHING not the gentle rain from heaven, there are now to be seen springing up from landscapes of pulp watered industriously with printer's ink the hardy annual exhibit of pert and punk books on gardening.

So legion and varied are they that the enthusiastic amateur floriculturist may recline restfully upon the parlor sofa, beside a bunch of books, and from April until he goes to seed, design a garden mentally, plant the bulbs and shrubs imaginatively, and dream about digging up the weeds.

The man with a hoe is today a man with a book, and the more conscientious bulbs now endeavor to grow up to look like the pictures. Roses smell faintly of printer's ink.

There are books of all descriptions—as on how to grow *Buddleia veitchii magnifica*, but no guide on how to pronounce your little friend's name once he's come up for air and the neighbors want to be introduced.

Nevertheless, there are some useful books, at least to pile up and sit on while you're sprinkling the garden. This is a furrowed list of good bedside reading. As ye read so shall ye sow:

"Your City Garden," by Margaret McKenny and E.L.D. Seymour—Purposed especially to help the city dweller who has enough room in his heart for flowers but not enough around the house. Whether space requires that he have the garden on the roof, on a window ledge, or under the dining room table, this book helps with plans.

"The Book of Shrubs," by Alfred C. Hottes—New third edition, thoroughly revised, encyclopedically complete. Advises what shrubs to use, describes each species—with scratchboard drawings, explains propagation by seeds, cutting, grafting and division, tells how and when to plant, prune, spray and admire your shrubs.

"Gardening," by Montague Free—Something about the plain, straightforward title of this book makes you feel that it was written out of a reliable knowledge of "dirt farming" by someone who knows his onions.

"The Gardener's Second Year," by Alfred Bates—Like the second year of marriage, the second round of gardening is beset with fewer hazards—less striking of rocks, less spading up dirt, less raking over—and a note of the settled serenity of people experienced with Nature. Alfred Bates was author of "The Gardener's First Year."

"An Artist's Herbal," by Louise Mansfield—Plates from pencil drawings of herbs by Miss Mansfield, with descriptions of growth, color, and use. To anyone who spends Sunday morning in the garden instead of at church, this herbal can be a hymnal, while the curative herbs may at least untwist the kinked back you get at cultivating them.

"Friday-to-Monday Gardening," by Margaret Olthof Goldsmith—If one spends from Friday evening to Monday morning over petunias and dahlias, it becomes not only what may be termed week-end gardening but also weak-back gardening.

"How to Make a Garden," by Cecile H. Matsch—One of a set of "garden primers." An elementary text which covers most of the essential points, except matters of etiquette, as how to politely inform your neighbor that his globe-trotting chickens have pecked up all the seeds you just planted.

"The Book of Garden Flowers," by R. M. McCurdy—Perhaps not "the" book but "a" book, anyhow—a stamp size family album of the garden.

"Design in Flower Arrangement," by John Taylor Arms and Dorothy Noyes Arms—Defines principles of beauty which may be carried over from flowers to other fields of art, showing that all beauty is related, wherever expressed—on a garden, a painting, or a song.

"The Garden of Gourds," by L. H. Bailey—The culture of gourds is a sidepath of gardening which provides a certain novelty and a line of experiment. A pretty good gourd book.

"As One Gardener to Another," by Lucy M. Ellis—When spring comes, instead of child welfare the fence topic turns to gardening, and while the neighborhood mothers are busy raising vegetables, the children are busy raising cane. This book is an exchange of experiences, as what to do when the family's young tomatoes start getting fresh.

"Dahlias," by F. F. Rockwell—A ritual manual for the "dalliers with dahlias club." Revised and completely up-to-date.

"Daffodils: Their Appreciation, Use and Culture," by F. F. Rockwell—Since the last book on daffodils, hybridists have revolutionized the species, so that, unless you read Rockwell's work, you may be ignorantly raising Model T daffodils.

"Book of Garden Structure and Design," by H. D. Eberlein—Some flowers won't be

any more congenial than ice cream and oysters, and no matter how much color or fragrance your garden possesses, unless there is a pattern, much of the beauty is lost.

"Gardens and Gardening—1937," by F. A. Mercer—A year book once more so colorfully beautiful that one wonders why the pictures have not been scented to render almost reality.

"The Vegetable Gardener's How Book," by Chesla C. Sherlock—A "brass tacks book for practical use," this is not by the famous Sherlock of Scotland Yard, but another Sherlock of anybody's yard, who can help a home gardener bring out the convincing evidence of hard work.

"Wine Grapes," by Philip M. Wagner—For people whose gardening includes a subsidiary business of home brewing, Wagner's thirst arousing text "says when"—and how.

"Vines for Every Garden," by D. H. Jenkins—Describes all the vines except the clinging vines of grandmother's day and Vines, the tennis player.

"Gardening Short Cuts," by M. G. Kains—The only short cuts most gardeners know about are those ruthless ones which the paper boy takes across the geranium bed. But there are doubtless others, which, if not used during the first hour in the garden, will be readily adopted during the last.

"Identification of Trees and Shrubs," by F. K. Makins—Describes by text and drawings 1732 species of the north temperate zone. After carefully studying this memory course, one can surely approach any shrub anywhere with "Of course, I know you. You're Mr. Sims of Seattle."

"Adventures in Gardening for Boys and Girls," by M. G. Kains—Apt to be very popular with children—like "Adventures in Cleaning up the Basement."

Not Books on Gardening

Some titles are deceptive and unless you look twice into a book before buying you may take home something like "Keeping the Weeds out of Your Garden," which may turn out to be a book on "right thinking." Anyone with an unseeded patch on their mind is mistakenly apt to pick up books like—

"Bread Into Roses," by Kathleen Norris

"The Myrtle Tree," by R. G. Goodyear

"Squash Racquets," by John Skillman

"The Green Grape," by Simonne Ratel

(See Page 37)



Photographs by George Haight

A comfortable, informal living room with moldings and wood-work following the precedence of the Colonial period and not the heavier Spanish, a blend which is an essential characteristic of the Monterey. Paneled walls of a soft parchment shade are an unobtrusive background for the Early American furniture of dull mahogany. The sofa is covered with an interesting print of Diana of the Hunt in warm browns and greens.

TWO INTERIORS IN THE RESIDENCE OF
MR. AND MRS. JAMES P. MACKEL

San Marino, California

DOUGLAS McLELLAN AND ALLEN McGILL, ARCHITECTS

In a separate cottage the elders of the family can entertain to their heart's content without fear of being shushed by the babies. Knotty pine walls of a warm honey color—bricks laid on a concrete slab in a basket weave pattern and waxed—a crude simple fireplace—large comfortable chairs upholstered in terra cotta shades and soft apple greens—a room in which to have a good time. An amusing scene is reproduced in the hooked rug—an atmosphere that is heightened by the old bottle lamp on the little table.



A RECIPE FOR THOSE WHO FURNISH FOR THE FIRST TIME

By BEN DAVIS, A.I.D.

SPRING is the season of brides and weddings, when many neophytes embark upon the adventure of furnishing a home for the first time. At best it is never an easy task but it can be made painless and it can be a lot of fun. Lack of money and experience is usually made up in enthusiasm and a fresh outlook that is stimulating and inspiring.

There is an experience in planning a home never found in other ventures. It is a personal pleasure meaningful only to the planners. People engaged in preparing a home are for the time being apart from the rest of the world. They are not only interested to the point of absorption in what they are doing but in each other.

Newlyweds and those about to be wed are always besieged by advice from relatives, well intended friends and even perfect strangers. Mothers-in-law take their new sons or daughters aside and confidentially instruct them in the peculiarities of their respective children. The judge presents the bride with a cook book which he declares contains the secret of how to hold a husband. For weeks the mail is cluttered with all manner of free advice on an infinite variety of subjects. The groom's married friends pour into his credulous ears words of warning concerning unlimited charge accounts and joint checking systems.

Because we are old, and possess a long gray beard, we esteem ourselves wise, and feel justified in becoming a part of this host of advisers to the newlywed. Long years of experience, oh many long years, in watching people make their homes, have helped us formulate a list of "Do's" and "Do Not's," and we pass them on as helpful hints on how to eliminate some of the pain and derive some of the fun.

First we list the—"Do's."

Do decide on just how much money you can afford to spend upon your scheme of decoration as an initial investment. After you have done this, work out a budget for the future that will enable you to add pieces from time to time.

Do make up your mind as to what are necessities and what can be purchased at a later date.

Do learn each other's preferences in interior decoration. Find out what each of you prefers in the way of color, furniture traditions and decoration.

Do your original survey at home of what you want in the home. If you wait until you arrive at the shop or studio to impart to the other an overwhelming, not-to-be-denied desire

for a pink and blue bedroom, or red leather chairs for the living room, the results may be a bit complicated. Concessions will have to be made, but they will not hurt if made early enough.

Do agree between yourselves as to the general style and scheme you wish to have in the home.

Do avoid selecting extreme styles or fashions of decoration, as they will soon belong to the past and you will grow weary of their out-of-date appearance.

Do your shopping by visiting stores, shops and decorators' studios in an effort to find the decorator who is best qualified to assist you in furnishing your new home.

Do tell him just how much you feel you can spend in the beginning.

Do confide in him what you want and expect of a home. If you are the studious type and want a home to be a haven of refuge, tell him that is your desire. If you are a more social creature and like the pleasant, gay things of life, let him know.

Do give him some idea of your social habits and aspirations. Let him know if you intend to do formal or extensive entertaining.

Do tell him about your hobbies so he can take them into account in preparing a decorative system. If you enjoy riding and horses you will probably have a different house than the yachtsman, the book collector, the chess expert or artist.

Do confide in him your prospects of remaining for a long time in one place. If your business interests demand much moving about and constant changes he will adapt the scheme to the life you expect to lead.

Do carefully weigh his advice.

Do work out with your decorator a complete plan of furnishing on paper. Sketches and color schemes can be made, if necessary. In this way you will be able to visualize the complete scheme.

Do remember that you rarely occupy one home for more than five to ten years, and that if you are purchasing furnishings you expect to own longer than that, they must be pliable and weather transplanting with grace.

Do tell your friends who your decorator is so that they can seek his assistance in making selections of appropriate wedding gifts for you. Just as your glass, china and silver is listed so they may be uniform in character, in the same way it is possible to have your decorator help your friends make purchases of gifts that will be suitable and in keeping

with the character of your new home.

Do enjoy the experience of furnishing this first home. The years will prove that you may never again own so many new things at one time.

Now for the "Do Not's."

Do not be impolite to your relatives and well meaning friends who seek to give you advice on how to furnish your home. Accept their counsel, for there may very likely be suggestions worth while—just keep in mind that your house must be your own, the sum of your aspirations, experiences and ideas. It will be impossible to please everyone interested in your problems and it will be impossible to incorporate all the suggestions made.

Do not buy anything simply because it is a "Bargain." Bargains have an evil way of not adapting themselves and the little money that is saved is often spent in other ways to make up for the lack of good taste in the original selection.

Do not begin by buying accessories, lamps, ornaments and pictures. These things can be added later as the house takes form and in a way that will comply with the general character of the rooms.

Do not "shop around" after you have worked out a scheme with your decorator. Do all the shopping you want before you decide to retain him, but after he has prepared a scheme and you have agreed upon it, respect his integrity as a business man and know he will be honest and fair with you.

Do not aspire to a type of decoration beyond your means or social aspirations. Try not to be too ambitious, for a house is infinitely more interesting and becoming if it is appropriately furnished and suited to the people who are to live in it.

Do not try to get the house ready for a cocktail party or special occasion, unless you have given sufficient notice to enable the work to be done. Fine work and craftsmanship cannot be hurried in execution.

Do not expect that everything will be perfect. Mistakes will be made, but the assistance of a competent decorator will do much to eliminate them.

This old gray head is bowed with the many sins we have committed in the name of Interior Decoration. We have seen rooms built around the color of a poodle dog's eyes. We have seen ruffle duffles and gobs of fluff. We have seen budgets too thinly spread and spent in lumps—and we have learned our "Do's" and "Do Not's."

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THE AMATEUR BOTANIST

NOW, isn't this a pretty kettle of fish. Here it is April and this column has been running for more than a year; yet no word has been written about roses and rose gardens. Isn't it just like an amateur botanist to wait until about three months after the time when a plant should be set out to tell all about how to plant it, where to plant it and what to do with it? But then, everybody can be correct if he has to. It takes courage to be late and get away with it. Further, you can read this item about roses, how to grow them and how to plant them, and check up on whether you did the wrong or the right thing in January. In this way we furnish you with two reasons for cursing the Amateur Botanist.

The time to plant roses is when they are dormant which, in this country, is usually in January. They should be planted closer than six feet from one another. Roses prefer a heavy soil and the holes in which they are planted should be about 18 inches deep and 18 inches in diameter. If the land is sandy or too light, it is well to make the hole larger and deeper and fill the bottom up to about 18 inches from the top of the hole with heavy soil, such as adobe and clay.

When this is done, place in the bottom of the hole about six inches of rotted stable manure which should be firmly pressed into the bottom of the hole. Over this press a four inch layer of pulverized earth. Then pour a cone about eight inches high of loose earth and set the plant carefully over this cone with the roots that have been freshly pruned spreading and spaced equally about the cone. Then hold the plant steadily while loose earth is filled around the roots to the top of the hole. This loose earth should be well firmed and soaked with water. A basin two to three feet in diameter should be left around the plant and the hole thoroughly soaked. Irrigation and cultivation to a depth of not more than three inches should be performed every eight or nine days, care being taken not to break any of the huds in cultivating.

Pruning is one of the most important factors in the cultivation of rose plants. It is a very good practice to leave three shoots on each plant and to leave at least three good eyes on each shoot. The top eye should always point outward to insure an open plant that will let sunlight and air into the center. After pruning, the cut ends should be waxed; that is, a day or two after the pruning is completed. This seals the pithy center in the stem, prevents borers and other pests from getting down into the stem. It is all well enough to talk about pruning but it is as difficult to describe the correct operation of pruning in rose culture as it is to tell a man how to swallow. About the only way to learn how to do it properly is through a demonstration by an expert.

There is a good deal of talk amongst amateurs who are more amateurish than this writer about the resting of roses in the summer months. Some people let their roses go through July and August without cultivation or water but I have never known of an instance where it did the roses any good and I have seen many places where the garden was all but ruined by this practice.

As is the case with almost every other plant in the plant kingdom, elbow work and steady irrigation always get the best results. The soil around the plant should be cultivated with a light hoe to a depth of three or four inches at least once every ten days. This operation should follow irrigation as close as the conditions of the soil will permit. A light sprinkling of water around the base of a rose hush each day is not nearly so good for the plant as a heavy irrigation every week or ten days. And when this is followed by a cultivation that leaves the surface in a finely pulverized condition, the best results will be obtained.

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IF I WERE TO BUILD A LITTLE COUNTRY PLACE

(Continued from Page 17)

be given to the autumn feast. In the way of trees, Pomegranates, Persimmons and Eugénias then furnish gorgeous fruits; so do Kumquats and Guavas in the shrubs. For flowering ones, the Roses, Abutilons, Choisyas, Heliotropes, Pleromas and Marguerites are among the most faithful.

Herbaceous autumn beauties are many; yet, except the Chrysanthemums, are not known and used one tenth enough. The autumn garden *can* be the most gorgeous of the year, if we plant such of them as Japanese Anemones, Perennial Asters, Goldenrods of the finer types, gay Heleniums and Perennial Helianthus, purple Salvia Leucantha, true blue Salvia Pitcheri, white Boltonias, brilliant Gerberas and the Moraeas.

And I would see that every day of winter found that garden bright with color. Pyracanthus would furnish the yellow, orange and red of their berries. Cotoneasters and California Holly, most dependable of shrubs, would add Christmas red, with white Snowberries to set it off.

There would be the blossoms of many types of Heather, and of Dimorphotheca daisies and the "Red Hot Pokers" of Scarlet Aloes and Climbing Aloes, and the yellow plumes of Sempervivum Arboreum and the white of the Crassula bush called Jade Tree.

If I were just a bit opulent, there would be Winter Azaleas, too, and Camellias and fragrant Daphnes in blossom on the coldest days.

No matter what else, there would be borders of Violets—preferably the long-stemmed General Herick—to make sweet the winter air.

There would be life and movement in that garden, too. For I would plant Honeysuckle vines to lure the humming birds; and blue Salvia Pitcheri, which attracts the friendly yellow bumble bees more surely than any other plant I know; and Buddleias and Golden Day Lilies to call the butterflies.

My bird bath would not stand idle and unsought, as many do, in the middle of an empty lawn; it would be beside thick shrubs or under a tree, into which its guests could dart in times of danger. There would be no cats to terrify them; if I craved a feline's company it would be an indoor guest.

Whether there were barnyard fowls would depend upon my time and the size of my ranchito, but anyway the place would be enlivened with the beauty of strutting pigeons. For once their dove-cote was built, the first week's feeding is all that they would ask of me.

The glory of that little place in the country would be the vegetable garden, of satisfaction as much to the eye as to the tummy. But I would not be a slave to it; things that need coddling would not be there.

It would be partitioned into rectangular plots, with the paths between them bordered by fragrant Strawberries or ferny Parsley.

The background would be a row of Artichoke, one of the most beautiful plants we have, both in royal purple flower and in silver leaf—a Thistle that went into business.

One section would be an Asparagus plot. That, too, is not only toothsome, but a plant of beauty, especially in autumn when hung with scarlet berries and plumes of gold.

Another plot would be of herbs for flavoring: Rosemary and Lavender, Sage, Marjoram and Mint; and the borders would be of tufted Thyme or Chives.

The Beans, especially the toothsome Scarlet Runners, would climb on rustic poles, painted Chinese red for devilry.

Speaking of paint: I would use it generously and often, on every building and fence on my ranchito. For it is my firm conviction that paint costs nothing; the materials it preserves are of greater cost than its own.

When you come to my little place in the country, you will find the gate wide open.

BOOK REVIEWS

MODERN ARCHITECTURE IN ENGLAND. With essays by Henry-Russell Hitchcock, Jr. and Catherine K. Bauer. 104 pages, 53 plates. Museum of Modern Art, New York. \$1.85.

A catalog of a recent exhibit at the museum, with extended commentaries. Mr. Hitchcock takes a quick look at the gradual emergence of tendencies away from academic design. From the recently destroyed nineteenth-century Crystal Palace on through isolated railway stations and bridges down to Mackintosh's Glasgow School of Art, built in 1898-99, he follows a thread of revolt and original design.

Another short article describes the sudden development and acceptance of modern architecture in Great Britain in the last half dozen or so years. The movement includes both English architects and men of other birth, attracted to England by the increasing liking for International architecture.

Among them: Lubetkin and the Tecton group; Adams, Holden and Pearson; Gropius; Mendelsohn and Chermayeff; Breuer; Kaufmann; Lescaze; Fry; Slater and Moberly; Crabtree; Coates; Emberton; Sir E. Owen Williams, and others. Mr. Hitchcock sees typically British forms emerging—new uses of brick and wood, a bold experimentation with curved forms.

Catherine Bauer gives a short summary of the growth of the housing movement in Great Britain.

The remainder of the book is a series of plates, both photographs and plans. Included at the end is a complete catalog of the exhibit, with brief biographical notes on the architects.

The book is interesting chiefly because of the tremendous amount of new work that has been done in Great Britain in so short a time. The plates are rewarding for study, both as a visualization of the movement and as a basis for pro and con arguments.

G. S.

ARCHITECTURAL GRAPHIC STANDARDS. By Charles George Ramsey, A.I.A. and Harold Reeve Sleeper, A.I.A. John Wiley & Sons, Inc., New York. \$6.00.

While we all thought it would be difficult to improve upon the first edition of "Architectural Graphic Standards," these brilliant authors, both members of the American Institute of Architects, have shown that it could be done. As a matter of fact, this second edition came out at just about the right time, for I had already worn out nearly every binding thread in the first edition.

The appearance of this remarkable book is much like the introduction of Venetian blinds, in that it makes us wonder how in the world we ever got along without it. While it does not profess to be a compendium for the use of architects doing forty story buildings, it carries many details of surprising accuracy. It covers a field from clocks to closets, from radios to radiators, and from flagpoles to flytraps with details and specifications that are invaluable to the general practitioner.

My compliments and gratitude to the authors and the publisher.

M. D.

THE NEW ARCHITECTURE AND THE BAUHAUS. By Walter Gropius. 90 pages, 16 plates. Museum of Modern Art, New York. \$1.75.

"During the course of the last two or three generations, architecture degenerated into a florid eclecticism, as weak as it was sentimental, in which the art of building became synonymous with the meticulous concealment of the verities of structure under a welter of heterogeneous ornament."

Walter Gropius arrived at this conviction early in his career as an architect. To combat this tendency, to revitalize design by seeking an honest expression in architecture through the use of modern materials and modern constructional technique, and to come to terms with "our modern medium of design," the machine, has been his passion ever since.

In this little volume, amply illustrated with the buildings which his new approach has produced, Gropius traces the development of his thinking, which resulted in the *Bauhaus*—the school which has exerted so great an influence on recent art, architecture, and industrial design throughout the world.

Commissioned in 1919 to take over the Weimar School of Arts and Crafts and the Academy of Fine Arts, also at Weimar, he was accorded full power to reorganize them as he saw fit. Up in arms against dogmatic, academic teaching and the fostering of the arty-crafty spirit, he consolidated the two institutions and inaugurated a teaching principle which gave as much attention to technical proficiency as it gave to imaginative design. Through this method alone he felt could come sincere and significant modern products.

Decrying "style," vogue, formula, system, he introduced a dual form of instruction. Half the student's time was spent in workshops studying tools and machines and raw materials. The other half he spent designing objects which had to be made from these materials, by these machines.

How well his methods succeeded is indicated by the fact that German industry took an active interest in the venture and began to mass-produce *bauhaus* models. When the school moved to Dessau in 1925, Gropius saw his dream come true—a group of fellow-artists, governed by a common will, developing and constructing whole projects. The new *bauhaus* school buildings were such a joint enterprise, as were a housing project and a labor exchange.

Most recent recognition has come to Gropius from Harvard University, where he has accepted a Professorship in Architecture. In a foreword to the book, Prof. Joseph Hudnut of the Harvard school comments on the *bauhaus* buildings: "I know of no buildings which are more persuasive. . . . An aspect of our own civilization made express and visible, they reaffirm, in the language of our own era, that which the cathedral and temple have taught us. . . . We now have to develop, enrich and amplify the principle that is starkly given there. . . ."

The book is a clear and concise review not only of the *bauhaus* method and its accomplishments, but a well-charted record of the growth and realization of Gropius' ideas. The last few pages he devotes to a discussion of housing and city dwelling, argued from the viewpoint that fundamental unity underlies all branches of design.

Scoffers who don't like flat roofs and horizontal windows must recognize the sincerity of Gropius' contentions. Serious seekers of logical modern forms and uses to be obtained through modern materials and technical equipment will find inspiration and encouragement in this brief account of a man who has the courage of his own convictions.

G. S.

POEMS: 1911-1936. By John Hall Wheelock. Charles Scribner's Sons, New York. \$2.50.

The publication of the collected poems of John Hall Wheelock is an important event for all persons who love good poetry. Since some of his most distinctive work appeared in his earlier volumes, now long out of print, and since only a tantalizing few of his best poems are available in the standard anthologies, this collected edition, covering all his six previous books (and happily enhanced in significance and enjoyment value by the inclusion of a number of fine new poems), has long been needed to give this poet the audience he deserves.

There is hardly anyone familiar with the output of the American poetic renaissance of the last twenty-five years who does not know Wheelock's "Sunday Evening in the Common," or "River Whistles," or his justly world-famous poem "Earth" (which, incidentally, so beautifully gives the lie to Kilmer's over-sentimental "Trees")—

Grasshopper, your tiny song
And my poem alike belong
To the dark and silent earth

(Continued on Page 38)

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BOOK REVIEWS

(Continued from Page 37)

From which all poetry has birth: . . .
For the earth, that breeds the trees,
Breeds cities, too, and symphonies. . . .
Out of the earth the poem grows,
Like the lily, or the rose. . . .

On the same theme and even more widely quoted is his "This Quiet Dust"—

Here in my curving hands I cup
This quiet dust. I lift it up.
Here is the mother of all thought,
Of this the shining heavens are wrought,
The laughing lips, the feet that rove,
The face, the body that you love:
Mere dust, no more—yet nothing less;
And this has suffered consciousness,
Passion and terror; this again
Shall suffer passion, death, and pain.

The volume contains a hundred poems which I should like to mention or quote, but this brief review forbids the naming of more than a few. No poetry lover should miss reading "The Black Panther" sonnet, the companion poem, "The Lion House," the songs in the third section, modern objective poems like "Discords," "Old Madge," and "The Electric City," and such strong, quiet lyrics as "Fugitive Joy," "The Body," "Meditation" and "Prayer to the Sun."

Wheelock's lyrics stir the pulses as well as the intellect, and almost every intelligent and sensitive reader will feel that they are an articulation of his own individual emotions and thoughts.

There is hardly a poem in the book which is not a true lyric—in fact, the collection is remarkable for its consistently sustained lyricism.

Robin Lampson, author of "Laughter Out of the Ground," "Terza-Rima Sonnets," and other books.

ART NOTES

(Continued from Page 7)

divergent in taste, be the true representation of a single cultural group? It is inconceivable that our painters are decadent while our sculptors are in ascendency. Perhaps the separate juries are responsible and express a difference of viewpoint which is incompatible with homogeneity. Perhaps next year the formation of a "Salon de Refuses" will serve to show the works which are "unavailable" but worthy, and may act as a spur toward greater discriminatory selection. There are too many local artists of recognized ability who no longer even submit to the annuals because the affront of being accepted is even worse than the insult of rejection. "Varnishing Day" has become "Whitewashing Day."

* * *

One man not represented in the annual is Charles Stafford Duncan of San Francisco, who last month captured the \$700 Altman Prize at the National Academy of Design, in New York. Duncan's achievements are noteworthy for he has combined a successful business career with a diligent art hobby and stands as an inspiring symbol for "Sunday painters."

* * *

Many local artists, tiring of the "ultra" in art, have submitted to the exhibit entitled "Anybody Can Do It" displayed during April at the Artists Cooperative galleries. Discarding technique, knowledge and identity, they have descended to the utterly inane in a valiant effort at burlesque. The result is not art—nor does it pretend to be. Yet these men who have made this critical attack on the false have been unable completely to thwart their vision and have brought to their foolery something of their ability. The show is a healthy sign, for whenever anything becomes too sacred for humor it becomes too sacred for use. Contrasted with the "Sur-da-fantasmagoria" are paintings of contemporary life. There is a good laugh in this laudable buffoonery, but there is also a sermon.

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NEW PRODUCTS AND PRACTICES

147. A Scientific Game of Marbles

Out of current research by the Vermont Marble Company, at the Mellon Institute of Industrial Research, three relatively new products have been evolved from the stone. Newest of these is Markwa—marble in tile sizes and form. More closely concerned with fundamental research is Lumar—a new translucent marble. This product is an attempt to provide not only a translucent marble but one with high diffusion, while still retaining the life and sparkle associated with marble.

Through an undisclosed process of interfusion the Vermont technologists have developed a jet black marble, known commercially as Jetmar.

148. Acoustipulp

A plant for the manufacture and preparation of plastic sound absorbing material has been established at 1141 East 63rd Street, Los Angeles, by Acoustipulp, Inc. The material is a fire-resistant, sound-absorbing plastic wall and ceiling covering for use in new and existing structures where correct acoustics are desired. It is composed of cellulose and fibered asbestos and was first developed in the Hawaiian Islands. Acoustipulp is approved and installed in many of the Territorial and Federal Government buildings erected during the past six years. The opening of the Los Angeles plant is the result of an increasing demand on the Pacific Coast for sound absorbing materials of proven merit for use in theaters, office buildings, churches, schools and hospitals. Vice-president and general manager of Acoustipulp, Inc., is Mr. Nathan Most of Los Angeles, who, for some years past, under the direction of Dr. Verne O. Knudsen of U. C. L. A.,

has conducted acoustical experiments and tested various sound control materials. The firm has offices at 409 Subway Terminal Building, Los Angeles.

149. With a Stainless Reputation

Presented in an unusually attractive format, the United States Steel subsidiaries have recently issued a new catalog on the use of stainless steel in a variety of applications. Of particular interest is the material on corrosion resistance, methods of fabrication, finishes available, and physical properties. There are sections on the application of USS Stainless Steel for hardware, ventilator parts, exposed trimming, etc.; for the design of modern decoration and the trimming of building interiors and exteriors; and for such application as towers, facades, marquees, and similar uses; for store fronts and entrances and for use in restaurant kitchens, bars, and fountain equipment.

150. What Air You Wish

Eight complete lines of air conditioning registers and grilles in four price groups are shown in Catalog No. 37AC, just issued by the Hart & Cooley Manufacturing Company, 61 West Kinzie Street, Chicago. The book illustrates and gives detailed engineering data on the company's comprehensive line of air conditioning registers and grilles, and damper regulators. Several new lines of grilles and registers, including Nos. 84 and 85 Design adjustable deflection grilles, are presented. The catalog contains engineering data—including air flow charts, acoustical ratings, and other helpful information. Copies are available upon request to John T. Roundtree, Inc., 1213 South Olive Street, Los Angeles.



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BIRDS ON THE TREES

THERE'S probably only one business man who doesn't need to think about what Tomorrow may bring—but only about what yesterday brought. And he's maybe more what should be called a "monkey-business" man, for he claims to trace family trees back a very long way. However, after paying his money the customer discovers for himself the first actual monkey in the family.

A genial racketeer of the times is the unstoppable genealogist, whose scholarly passion for research is spurred by the music of jingling coins. The more dough the more ancestors—another dollar and another duke turns up somewhere.

The genealogist must be not only a scholar but a diplomat. No one enjoys being told outright that one of his ancestors was definitely a low scoundrel. At least if he was, he has to be one of the higher order of rascals—not a horse thief but perhaps an official of some medieval town.

Not only may anyone purchase a record of family history. For a few dollars more, a coat-of-arms suddenly develops. On receipt of the additional payment, the genealogist's assisting artist loses no time at sketching something very pretty. Invariably the design is a small zoo of lions, eagles, or other lordly creatures, implying family aristocracy or power. The genealogist may privately think his customer's coat-of-arms should depict a fish, of not very high intelligence, biting on a hook.

Whatever the family name, the total history seems to be quickly accessible. With some names the history is already in book form, with a gold-embossed cover. Yet whatever his name may be, the customer finally sadly concludes that it should be Mud.

Legitimate genealogists suffer, like everyone else, from racketeers operating in their field of work.

A HARD BENCH TO REPAINT

WHATEVER legislation Congress does pass about the Supreme Court, we may at least be sure that the Court will declare it unconstitutional. All courts are not similar, but if the judges of the Supreme Court are anything like traffic court judges, they're going to be hard to move, with tears, temper, or even sweet reasonableness.

BUBBLES

THERE is no indication that Tomorrow will see a let-up in the trend to inflation. Labor has gone up, but prices have gone up faster, so that it hardly looks as if labor can catch up with prices for some time to come. Perhaps the government can check both of these movements and will, in all probability, halt the growing prices of commodities. This see-sawing will continue for some time and in the meanwhile the architects will continue to do their work at 8%. In the language of Westbrook Pegler, "Tain't right."

LABOR

IT IS our conviction that the administration is strongly in support of the C.I.O. as against the American Federation of Labor. The type of organization that is advocated by Lewis embraces all workers which is a combination that can be much more easily handled politically. Their unified support of the administration will be much more valuable than the support of a number of smaller bodies acting independently. What administration would not prefer this?

LABOR AGAIN

THERE is an old saying that if you give a fool enough rope he will hang himself, or something to that effect. If this is true it is so only in the case of a certain kind of fool, and is no positive evidence that if labor is given all the rope it seeks, it will hang anybody but the people themselves. The fact that the old saloon keeper fell by the wayside on this principle is not sufficient grounds upon which to predicate a definite opinion that labor, if it goes to this extreme, will hang itself.

No unwise person will deny that organized labor, properly directed, has been both a boon and a blessing to modern civilization, but when its organizers begin surreptitiously to install into the minds of the laborers the belief that everything within their reach, and even beyond, is theirs for the taking, they may take it and use the rope for other purposes. When that time comes, God help the professional man, the educator, and the farmer.



AZALEAS' RIOTOUS BLOOMS PROCLAIM THE SPRING

By J. J. MULVIHILL

VERY much as good Bostonians visit the Arboretum when the lilacs are in bloom, as Londoners go to Kew in lilac-time, so people within motoring distance of Pasadena go to see the Japanese Kurume Azaleas at the Coolidge Rare Plant Gardens, where they are at their height of beauty during March and April. It is one of the lovely garden sights that one simply doesn't miss.

This development of a type of azalea which will thrive and bloom in southern California is important. The Ghent azaleas, which make the great beauty of the South Carolina azalea garden and of notable gardens on Long Island and near Boston, cannot endure this climate—but the Kurume, an evergreen azalea, can and does; and it has the added advantage of being a charming evergreen which, in its off season, can be as regular in shape as box if the gardener chooses.

In California gardening, the azalea has marvelous possibilities which as yet hardly have had the surface scratched. Their spendthrift radiance of color which is able to make a scene of almost unreal beauty, and not in blazing sunlight, but under the shadows of trees, should endear them to those who love magnificence in their gardens, and love the comfort of a shaded garden.

That California gardens tend to magnificence is unescapable. The shining perfect beauty of an orange tree in form, foliage, blossom, fruit, which gives grace to the humblest ranch home, is eminently fitted to add to the beauty of even the Taj Mahal. So with the azalea. It is a princess of a flower—a rare beauty in the humblest surroundings and yet able to lend grace and add beauty to the most sumptuous.

Another charm of the azalea is that it has its time of blooming. Many plants in California seem completely confused as to blooming time and make very little demarcation of the season. But with the blooming of azaleas one knows it is spring, as one knows it when the desert blooms. And when it does bloom, every tiny branch a flower, the whole plant is an abandonment of beauty—beauty that is sustained for a month or more in a marvelous gamut of colors—soft, intense, white, rose, coral, red, scarlet, deep crimson, and rose, shading to violet. Now it is the color of apple blossoms and wild roses; another variety the red of the cardinal flower or of the scarlet larkspur. It is a wonderful sight. Then the glory passes. The plant becomes a charming, well-formed, broad-leaved evergreen, suitable for hedge or patio for its excellence of form and color.

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Editorial

"INFORMATION"

TOGETHER with the news that telephone rates may be increased we read that Americans use 18,500,000 telephones—one half the world's supply. This amazing figure helps to clear up the mystery of why someone is always on the line when you pick up your telephone, or why, out of so many numbers you're bound to get the wrong one occasionally.

More telephones are being installed recently—at the rate of some 100,000 each month. This is all helping to spread that peculiar complex suffered by a considerable number of people. They can't see the phone in your house or office without thinking of someone to call, and the only way to keep them from spending their entire natural life at a telephone is to steer them away from the sight of one.

The installing of more telephones does show that construction is stepping up, for a telephone invariably has to have a house or other building surrounding it.

Incidentally, telephone booths ought to be constructed without windows. It is aggravating enough to stand outside a booth, waiting with watch in hand for a few years, until someone finishes a call to a friend around the corner. But to have to gaze helplessly at the smiling, unconcerned countenance of the marathon talker while you're jumping up and down is exasperating. A better method, it seems, would be to have a sign which could be hung up on a windowless door while the booth was occupied. Softening, philosophic phrases could be used like "Nature never hurries."

Enterprising merchants might provide lounges which could be converted into a bed, in addition to a spare pair of pajamas, in case it becomes necessary to spend the night outside the booth.

THE MAYPOLE'S A FISH POLE

MAYTIME is the month of moving, fishing, and Sigmund Romberg's operetta. Vans may be seen drawn up to the curb, while small boys and bigger boys, a rod over their shoulders, march off to battle with the fighting trout.

Fishing by small boys is not so complex a sport as dad's. Mother need only supply a few common pins, the hackyard a delegation of worms, the tree a rod, and the grocery man some string. The boy furnishes the hare feet and the happy whistle.

Dad has to have a license, and if he doesn't he may have more trouble than a motorist without a driver's certificate. Moreover, he has to keep that license easy to present. But the lad's only license is a patch on his overalls.

Grasshoppers are hopping for their lives, while the angleworms are turning to detour from the fisherman with a spade. Some of the man-made bait have names artful enough to catch the fancy of a fish—like Royal Coachman.

Certain lakes and creeks could not be reached on May first because of heavy snow—like the Virginia Lakes. But, answering the ardent prayers of anglers, Nature is going somewhere else with her snowballs.

Green Valley Lake in the San Bernardino Mountains is closed to fishing this year as the Fish and Game Commission, taking a cue from Mussolini, is encouraging the raising of large families there. But all the hundreds of other lakes and creeks—McGee Creek, Rock Creek, and the rest of the brooks are ready for the boots and tackle.

Many a trout is horn to swim unseen at some far away remote stream, or at some secluded High Sierra waters close to the clouds. But he misses that Maytime encounter which, though he may lose, is an adventure that breaks the lifelong boredom of just swimming around and being a fish.

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone FEderal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
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CONTENTS

MAY, 1937

Cover—The Ramona from the Newport Harbor Yacht Club, H. W. Rohl, Commodore	2
Editorial	3-5
The Calendar—Announcements, Music, Theater, Drama.	3
Financial Comment.....By Carleton A. Curtis	6
Art Calendar.....	7
"The Bridge of Ages".....	7
California Poet's Corner.....	7
The Drama in San Francisco.....	9
That's Where the Northwest Begins.....By Roi L. Morin, A.I.A.	10
Mountain, Sun and Ice.....	11
Evolution of the Garden Swing.....	13
Antiques.....By Alice R. Rollins	15
Running Fire.....By Mark Daniels, A.I.A.	17
Heigh-Ho for a Holiday.....By Ellen Leech	18-19
The Residence of Dr. and Mrs. Hans Lisser, John Ekin Dinwiddie, Architect.....	20
The Residence of Mr. and Mrs. H. A. Irving, Henry H. Gutterston, Architect.....	21
A Residence for Miss Hermione Ellyson, Edgar Bissantz, Architect.....	22
The Beach House of Mr. and Mrs. L. K. Leishman, Donald Beach Kirby, Architect.....	23
The Beach House of Mr. and Mrs. Felix Bangs, Donald Beach Kirby, Architect.....	24
The Residence of Mr. and Mrs. John Talbert, Manfred De Ahna, Architect.....	25
The Residence of Mr. and Mrs. W. R. Brents, Aubrey St. Clair, Architect.....	26
The Residence of Dr. and Mrs. Alexander Kaun, R. M. Schindler, Architect.....	27
Two Beach Cottages, Charles A. Hunter, Architect.....	28
The Residence of Miss Helen Pavey and Mrs. Regina O'Sullivan, Barcume and King, Architect and Engineer.....	29
At Books and Windmills.....By Edwin Turnbull	29
General Motors Plant.....By Edwin Turnbull	30-31
The Amateur Botanist.....	32-33
A Mountain Cabin, Designed by George Sanderson.....	34
A Beach Cottage, Designed by George Sanderson.....	35
Book Reviews.....	36-37
Tomorrow.....	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

COMFORT

LIKE all things that have any lasting value, comfort must be earned. To get the greater value from a comfortable couch and a good book one must be physically tired and often suffered mentally. There is no particular pleasure in rising from one couch only to recline on another.

Behind the knowledge that we must earn our

comfort to enjoy it fully is the more profound principle of contrast. A tall glass of cool Pilsner is best on a hot day when we are tired. A motor trip in the country means much to the man who has worked all week in the city.

In California the comforting hand of Nature is extended to man with much more warmth than in almost any country in the civilized world.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE MISSION PAGEANT, founded to raise funds for the restoration of the Mission at San Fernando, and which engrosses the attention of the civic and dramatic organizations of the Valley, will be presented June 18-19. Roland Wilson directs the pageant-drama, which is given on the Mission grounds, the wall of the old church serving as backdrop. The pageant will preserve the traditions and legends of the past and emphasize the work of the padres.

THE MOUNTAIN PLAY is always a dramatic spring event of the San Francisco Bay district. It is presented on the slopes of Mt. Tamalpais and, according to tradition, on the third Sunday in May. This year is the twenty-fourth anniversary of the outdoor plays.

INTERNATIONAL FETES are scheduled for Los Angeles by people of the various international colonies, sponsored by the Los Angeles Chamber of Commerce through the Woman's Community Service Auxiliary. The series opened with the Japanese Festival last month and continues with a Mexican Fiesta in June. Miss Raquel Miller is named as general director of the events.

GLENDORA announces the Golden anniversary is held May 29 and the entertainment includes a pageant, written by Rev. Henry Scott Rubal, depicting the early settlement and the story of steady growth.

MONROVIA celebrates its fifty-first birthday May 15 and for the event has discarded all outmoded entertainment, no Spanish or pioneer ideas are used, but the slogan is "Maytime Is Playtime in Monrovia."

KING'S COUNTY Pioneer Day is celebrated at Hanford, May 7, and the list of attractions include a rodeo.

JUMPING FROG JUBILEE at Angel's Camo, Mother Lode Country, is held May 15-16, with all events relating to life in the "Roaring 40's", including an old-time parade, pony express races, much music and dancing. The Mother Lode rodeo is held at Sonora, May 8-9.

CONTRA COSTA COUNTY Horse Show and Rodeo is held May 15-16 at the Castro Ranch on the San Pablo-Orinda Highway, north of Richmond.

CHILDREN'S HORSE SHOW, the fourteenth annual, is held at the Pinetridge Riding Club, May 22, both morning and afternoon. The all-day series of events opens at 9:30, featuring the riding of the young group, and after luncheon the older children participate in the exhibitions.

MILLS COLLEGE HORSE SHOW is scheduled for May 14-15. The first event was held in 1932 and the shows have grown in importance until they are recognized as one of the outstanding amateur shows of the Pacific Coast. The shows are held on the college campus riding area, with a grand stand and ringside boxes. There is a hillside jumping course, titled "Upon Downs". The event offers novelty features with formal classes. The manager of the show is Cornelia V. N. Crass, college stable owner.

CHILDREN'S OPEN HORSE SHOW is held at the Children's Riding Club, Arcadia, and is an all-day event of May 8. Miss Ethelyn Dulin is president of the club, and with Dick Sullivan and Warren Morton, makes up the horse show committee. The program features horsemanship, pair classes, jumping, parent and child class and, as the exciting finale, musical chairs. Luncheon is served.

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FINANCIAL COMMENT

By CARLETON A. CURTIS

TWO types of securities that have been regarded as particularly vulnerable in an inflationary period are the utility and railroad common stocks. We have had a moderate amount of inflation up to the present but, unless all signs fail, the real movement is just beginning to get under good headway.

For the past few months, however, the price action of these groups show a sharp contrast; utility values have been declining steadily, while the carrier values have relatively been the strongest feature of the recent market. In looking for a reason for this discrepancy of trend in prices we find some substantial differences in the background of the two industries.

During the depression the demand for electric power held up remarkably well in comparison with the activity of business in general, and when a recovery started the power demand advanced very substantially, so that early in 1936 the output reached new all-time highs. No substantial additions had been made to the plant capacity in the intervening years and the need for such expansion was quite evident. Due doubtless to political harassment the work was not undertaken in any large degree, and it now looks as if the utility managements have missed the boat; for with construction costs substantially higher and the cost of new financing on the way up, the eventual expansion must be done under this double handicap. In the meantime lower rates and increased operating costs have taken their toll, for the percentage of new operating income to gross revenues is smaller in 1936 than in 1935 or 1934.

When we turn to the railroad industry we find a quite different situation. The demand for their service has been at a low ebb for a considerable time, as heavy industry and new construction have been laggards in the recovery, and due to both nature and politics, farm production has been drastically lowered. As these are very important elements of their gross revenues, the carriers have had a fixed plant in the way of tracks and terminals that was not operating in any way near its capacity. Until the middle of 1936 this also applied to their freight equipment and motive power, but as they had retired a substantial quantity of the older units when they were not in demand, the upturn in carloadings in the fall of 1936 showed a need for more units. Substantial orders for locomotives and freight cars have been placed, and financed at the lowest capital costs on record.

With the prospects of substantially larger farm production in 1937, and the maintenance of the present activity in the heavy industries, the railroads should have substantially higher gross revenues, and even with the higher costs of labor and material a larger percentage of new revenues.

BRITISH COLONY of southern California holds a Coronation Ball, May 17, in the Fiesta Room at the Ambassador Hotel, Los Angeles. Proceeds are to be devoted to the Los Angeles charities caring for the people of British origin. The event is primarily arranged to give the British community an opportunity to pay a tribute of loyalty and respect to their Majesties George VI and Queen Elizabeth.

JUNIORS of the Social Service Auxiliary sponsor a Candlelight Ball, Fiesta Room, Ambassador Hotel, Los Angeles, May 15. Thousands of candles of all degrees of size and shape provide the only lighting effect, while the decorations are great garlands of yellow flowers accented by crisp fern. Dinner is served beginning at nine.

SAN JOSE STATE COLLEGE, oldest teacher training institution west of the Mississippi, holds a Diamond Jubilee celebration, May 20-22.

YOSEMITE SCHOOL of Field Natural History is held June 21 to August 7. Field work predominates and includes two weeks in the back country for the study of fauna, flora and geology of the High Sierras. Director is C. A. Harwell, Park Naturalist.

ROSE FESTIVAL at Portland, Oregon, is held June 9-12.

THE BRIDGE FETE, celebrating the opening of the Golden Gate Bridge, San Francisco, is held May 27 to June 2, thus providing a full week of fiestas, with parades, pageants, sports and social events.

NATIONAL MARITIME DAY has been established by presidential proclamation as May 22. The date celebrates May 22, 1819, when the Savannah, the first steam vessel to make a successful transoceanic voyage, started from Savannah, Ga.

BALBOA YACHT CLUB inaugurates the opening of the yachting season with a dinner dance, May 8. The Pacific Coast Club at Long Beach holds a weekly Derby dinner dance. At Santa Catalina Island, the Bay and the Lighthouse are usually filled with pleasure craft during yachting days, and already every bay and cove is accented with white hulls.

AIRPLANE FETE, is scheduled for May 10 to commemorate the flight made by Glenn L. Martin, pioneer Santa Ana and Newport aviator, from Newport Bay to Avalon and return by way of San Pedro twenty-five years ago. Mr. Martin will again fly the course, but he will use a modern plane instead of the original Martin hydroplane, fitted with a wooden pontoon, built of bamboo struts with a reconstructed motor. A dinner at the Newport Harbor Yacht Club honors this pioneer builder of planes, following the flight.

AIRPLANE EXHIBITION is announced for June 20 at Santa Ana. Late model ships will be demonstrated in the air for the benefit of pilots in attendance.



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PACIFIC COAST ELECTRICAL ASSOCIATION resumes the annual convention, after a four-year lapse, with a meeting at Pasadena, May 22-21.

FOREIGN TRADE WEEK, held May 15 to 22, at Los Angeles, marks the eleventh observance locally under the sponsorship of the Chamber of Commerce, and the third nationally under the auspices of the Chamber of Commerce of the United States.

INTERNATIONAL BOY'S WEEK is celebrated May 1-8, with programs in connection with all phases of a boy's life.

PACIFIC COAST AUTO TRAILER CONVENTION, the first of its kind, is held, May 30, at Huntington Beach. All ill. car, camper and modes of trailers are invited to attend.

WISTERIA FETE at Sierra Madre closed in April, but the plans for the "Memory Garden" to be established near the Wisteria Vine to honor early Sierra Madre settlers are well under way.

STATE PARENT-TEACHER CONVENTION is held, May 24, at Pasadena. Exchange and improvement of ideas is the object of the meeting.

HOTEL DEL CORONADO entertains several large groups of women when the May conventions select Coronado as the place of meeting. California State Convention of Women's Clubs meet, May 12-14; the Southern District California Federation of Women's Clubs Juniors, convene, May 14-15, and the California State Division of American Association of University Women meet, May 21-22.

MARIN GARDEN CLUB holds the sixth annual Garden Contest and all garden owners of Marin County, who do not hire garden labor, are invited to enter. Four money prizes will be awarded. Judging takes place, May 17 to 24.

FLOWER ARRANGEMENT CLASSES are conducted at the Amymay Studio, 660 N. El Molino, Pasadena. Evening series opened, April 27, Morning series, April 28. Telephone Wakefield 1771.

WILD FLOWER area is gradually decreasing in southern California in exposed sections, but the canyons and mountain slopes are unimpaired. Through most of May the Santa Maria district will afford much beauty; the drive to Point Sol reveals most of garden favorites, including a stand of sea cressops of unusual size, while in the other direction, on the mesa between Guadalupe and Arroyo Grande, is the bush lupine in blue, yellow and white as well as the bush wild floss in all the shades of rose. A low creeping fennel gives a bronze undertone to the most of the Santa Maria fields, while the others have the silvery sheen of the wild oats.

SANTA BARBARA MUSEUM of Natural History in Mission Canyon maintains an exhibition of floral specimens throughout the wild flower season. Each exhibit carries an exact botanical description along with the common name, and is renewed as the season advances, the additions keeping pace with the season.

RANCHO SANTA ANA BOTANIC GARDEN in the Santa Ana Canyon, Orange County, is generously supported by Mrs. Susanna Bibby Bryant for the purpose of developing types of plants particularly adapted to the various sections. The gardens are filled with native California plants which have been collected and propagated there. The garden is open to the public each Friday through May and June, but visitors are admitted by card only. These cards may be obtained by writing to the administration building, Rancho Santa Ana Botanic Garden, R.F.D. 3, Anaheim, and enclosing stamped, self-addressed envelope for reply. The number of cards and persons in each party should be listed. There is no admission charge.

WHITTIER celebrates its fiftieth anniversary, May 9 to 16, and will mark this birthday in a dignified manner, by holding a Quaker colony. The California Avocado Show is held at Whittier during the anniversary celebration.

SMILEY HEIGHTS, the main drive of Canyon Crest Park, Redlands, will soon be open again to the public. The Heights offer magnificent views of San Bernardino Valley and the mountain range.

BERNHEIMER GARDENS at Santa Monica are lovely with anemones, ranunculus, and all varieties of primulas.

LAKE ARROWHEAD LODGE opens for the season, Saturday, May 8, and the sports available include swimming, sailing, aquaplaning, golf, skeet, badminton and tennis.

MODERN BALLET FESTIVAL is the final event of the spring series of the California Dance Guild and is held at the Hotel Biltmore, Los Angeles, May 4-5. John Martin, well known dance critic is the lecturer.

DR. LOUIS ANSPACHER, dramatist and lecturer, is heard Monday evening, May 10, at the Beverly Hills Hotel, Los Angeles, his subject being "Democracy and Irresponsibility."

JUNIOR AUXILIARY of the Stanford Convalescent Home give their annual Barn Dance at the Palace Hotel, San Francisco, May 1. There will be the usual concessions, a country store, various booths, peanut vendors, and a tin-type gallery.

SPRING RACING SEASON at Bay Meadows continues through May 29. An attractive event of the season is held May 22, when the entire gate proceeds of the day go to the Building Fund of the Hospital for Children and Training School for Nurses in San Francisco.

CALIFORNIA SPRING GARDEN SHOW continues through May 2, at the New Exposition Building, Oakland. The theme is "Nature's Gardens." The sponsors of this show assume the responsibility for the garden of the San Francisco Exposition in 1939, which is to be strictly a California garden.

"MODELTOWN," sponsored by the Federal Housing Administration, is exhibited at Aquatic Park, Berkeley, May 7-9, during the celebration of the opening of the Park and Yacht Harbor. The exhibit consists of 69 houses, four feet high, and covers nearly a square block. It was shown first at the San Diego Exposition.

BROTHER LEO, educator, author, commentator and speaker, is giving a series of lectures at the Knights of Columbus Auditorium, San Francisco, presented on consecutive Wednesday evenings.

SAN DIEGO FLORAL ASSOCIATION holds its Thirtieth Annual Spring Flower Show, May 8-9, in the Palace of Entertainment, Balboa Park, San Diego. The Association meets the third Tuesday of each month at Balboa Park "For pleasure and knowledge from a delightful avocation."

CACTUS AND OTHER SUCCEULENT SHOW will be held at the Manchester Playground, 88th and Hoover, Los Angeles, June 26-27, sponsored by a unit of the Los Angeles Playgroup Department. It is free and is open to all amateurs.

NATIONAL COUNCIL OF STATE GARDEN CLUBS held at Cleveland, Ohio, May 25-26-27-28, with headquarters at Wade Manor. The National Council offers a prize of \$25 for the best state garden club publication of 1937. The Kellogg Medal is conferred by the National Council upon garden clubs in recognition of distinguished civic achievement by way of "conservation; such as sanctuaries, experimental forests, widespread educational campaigns, or for permanent public benefit of town or countryside."

WESTERN SUMMER SCHOOL of English Folk Dancing, under the direction of Gene Gowing, will be held at the Highlands Inn, Carmel, California, June 27 to July 9. Information may be secured from Gene Gowing, 1217 North Kenmore Avenue, Hollywood.

CHAMBER MUSIC CONCERTS will be a part of the Summer Session at the University of California, through the generosity of Mrs. Elizabeth Sprague Coolidge. The Roth Quartette will play a program of compositions by Schumann, Bartok and Mozart on July 16, July 22-23, 29-30 the Kolisch Quartet will give a Beethoven-Schoenberg cycle.

"THE BARTERED BRIDE", delightful light opera, is presented May 14 at the Occidental College Hillside Theater, Los Angeles. Leading roles are taken by Cora Burt and William McDouglass, seniors, and for four years prominent in music activities at Occidental.

THE MUSIC FESTIVAL CHORUS of Pasadena will be heard in the final Civic Orchestra concert in June, when three numbers from the Oratorio "Saul" is given by Dr. Richard Lert, director of both the orchestra and the chorus.

TOWN AND GOWN CLUB of the University of Southern California, Los Angeles, presents Peter Meremblum, Russian violinist, May 8, in recital.

COMMUNITY OPERA ASSOCIATION of Riverside, organized and directed by Marcelle Craft, presents "Pagliacci" May 6, as the final opera of the winter and spring season.

A SYMPHONIC SERIES is offered by Columbia network. The New York Philharmonic is heard May 7, under the direction of Dr. Alexander Smallen. May 14, the National Symphony of Washington, D.C., with Hans Kindler, conducting, and May 21, the Rochester Symphony Orchestra, conducted by Jose Iturbi. The season will probably conclude with "Pop" concerts. FINE ARTS FESTIVAL is scheduled to continue through May 8 at Riverside.



A George the Third old silver centerpiece with four side dishes on an oval tray surmounted by a boat-shaped dish is one of the interesting articles in an exhibition and sale of Old Sheffield and Victorian silver to be held at J. W. Robinson Company in Los Angeles beginning May 4. This set, dated 1785, is by William Pitts and Joseph Freedy.

THE ASSISTANCE LEAGUE, through the Art Committee, is sponsoring a "Painters and Sculptors' Market" at the Cross Roads of the World, Los Angeles. It is a "no jury," out-of-doors show and sale, open to all artists of southern California. The philanthropies of the League profit through each sale.

SUMMER SESSION at Mills College includes a Seminar in International Relations conducted by Dean Rusk, assistant professor of government at Mills. The Seminar follows the ten-day program of the third Annual Institute of International Relations at Mills College, June 22 to July 2. During the Summer Session terms the college opens the registration rolls to both men and women.

PHILHARMONIC ORCHESTRA, Otto Klemperer, conductor, under the auspices of the Southern California Symphony Association, closes a season of artistically ambitious, sixty-three concerts were presented in twenty weeks. The orchestra played three concerts in Santa Barbara, four in San Diego, two in Claremont, one in Pasadena, and two at U.C.L.A. Nine Standard Symphony broadcasts were made under the direction of Henry Svedorsky, assistant conductor. There were four children's concerts in Los Angeles and two in Pasadena under Dr. Klemperer. Four national broadcasts were made.

SYMPHONY ORCHESTRA of San Francisco, Pierre Monteux, conductor, closed the Silver Jubilee season with an all-symphony program at the Memorial Opera House last month. The final pair of concerts included Stravinsky's Symphony of Psalms, Beethoven's magnificent Ninth Symphony with Municipal Chorus and soloists.

MARIN MUSICAL CHEST opened the Spring Festival with the San Francisco Symphony Orchestra, Pierre Monteux, conducting, and Henri Dearing, pianist, as soloist, and continues with a Memorial Day concert, May 30, at Forest Meadows, Dominican College, San Rafael, with John Charles Thomas as a song recital. The third concert of the series will be given in June by the famous Roth Quartet, the gift of Mrs. Elizabeth Sprague Coolidge to the Musical Chest. Mrs. Power-Symington is the founder and president.

SAN FRANCISCO STRING QUARTET has concluded the series of concerts at the Veterans' Auditorium and announces plans for next season with the continuation of Naum Blinder's connection with the group.

FEDERAL MUSIC PROJECT of Los Angeles sponsors a series of events under the direction of Gastone Usgili, who conducts the first of the festival at phonies, May 5, at Trinity Auditorium. An operatic night at the Philharmonic Auditorium, May 19, presents a chorus of 160 voices, with guest soloists, in selected acts from Aida, The Meister-singer and The Valkyries, and the final program, May 26, at the Trinity Auditorium, presents a new work by Felix Borowski, conducted by Jacques Samosud. An original operetta of old Mexico "The Gay Grenadiers" by Warner Van and Vern Elliott is scheduled to open in May at the Mason Theater.

MUSICAL FESTIVAL at the Civic Auditorium, Pasadena, includes seven concerts by different musical organizations, offering a wide variety of musical entertainment and all free to the public.

CALTECH SYMPHONY ORCHESTRA, directed for the fifth season by William Bergren, makes two appearances in May. The first program is given, May 5, as a part of the Music Festival Week at the Civic Auditorium, Pasadena, the second concert is offered, May 28, at Culbertson Hall, on the Institute campus.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, presents two plays each month, each running approximately two weeks, and opening on Tuesday evenings. No performance on Sunday, matinee on Saturday only. Gilmore Brown is the supervising director, and Charles Prickett the business manager. The Laboratory Theater functions in connection with the Playhouse and the productions are given in Recital Hall, alternating with presentations by Senior Players. May 4-15, "Ethan Frome" by Edith Wharton, dramatized by Owen and Donald Davis. May 18-19, "Madam Sans-Gene", with Irene Biller as the Duchess and Thomas Brown Henry as Napoleon. June 1-12, "Nude with Pineapple" by Fulton Ourler. June 15-26, "Libel" by Edward Weill. June 28 to August 14, The Midsummer Drama Festival, in which the "Story of the Great Southwest" is told in a cycle of seven plays.

THEATER AMERICANA of Altadena at the Recreation Building, North Lake and Mount Curve, presents "The Critic on the Hearth," May 18-20. All members of this group are invited to join the "First Saturday Nighters," the social club of the theater. Meetings are held in individual homes. Programs consist of a one-act play, discussion of current New York productions, and a guest speaker from some other community group.

MEXICAN PLAYERS at the Padua Hills Theater, near Claremont, offer unusually interesting productions for the month. The founder and director of the theater, Mrs. Bess Garner, has returned from another visit to Mexico, inspired to do a play of the Mayaland, and has collected costumes and data on the folk dances of this remote section of Mexico to be incorporated in the production. The new play is titled "Yucatan" and described as "a gay Mayaland romance."

Through May 15, "El Rancho del Rio Seco" continues. May 19, through June 26, "Yucatan." The plays are presented each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees Wednesday and Saturday at 2:30.

CHAFFEY JUNIOR COLLEGE, Ontario, presents "Night Over Taos" by Maxwell Anderson, May 26, as a part of the Memorial week program.

FEDERAL THEATER PLAYERS of San Francisco, under the direction of Ralph Chesse, present Eugene O'Neill's "The Emperor Jones" as a marionette production.

BILTMORE THEATER, Los Angeles, announces "Idiot's Delight" with Alfred Lunt and Lynn Fontanne, opening May 24. It is also stated that the Lunts will later appear in their new play "Amphytrion" at the same theater. Among the other presentations likely to follow are "Dead End," "Brother Rat," "You Can't Take It With You," Pulitzer Prize winner.



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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Exhibition of the work of members.

CORONADO

GALLERIES, Hotel Del Coronado: Paintings by California artists.

CLAREMONT

SCRIPPS COLLEGE Art Building: Exhibition from Art Department of Claremont Colleges.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 North Central Ave.: Showing through the month is the work of the Fine Arts Department of the Club.

FILLMORE

ARTISTS' BARN: To May 9, Oils by Robert Cluny; Water Colors by Lawrence Hinkley, and Sculpture and Wood Carvings by Dr. C. Ridgely Parker; May 9 to 20, Water Colors by Tyrus Wong, Benji Okubo and Hideo Date.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Art Committee has arranged an Outdoor Art Exhibition at the Cross Roads of the World, Los Angeles, of the work of artists and craftsmen.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American artists.

PRINT ROOMS, 1748 N. Sycamore Ave.: Unusually fine collection of the work of the masters in etching. Color wood block print by Frank Morley Fletcher.

HOLLYWOOD RIVERA

HOLLYWOOD RIVERA GALLERIES, Hollywood Rivera Beach club between Redondo and Palos Verdes:

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: May exhibit work of Artist Members of the Laguna Beach Art Association. Group shows: Everett Gee Jackson, oils, water colors, drawings. Ruth Peabody, oils and water colors.

SILVER BELL, 492 Coast Blvd., So.: Exhibition of portraits and other photographic studies by Earl Lee Davis.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Water colors by William MacDermitt are shown throughout the month.

FOUNDATION OF WESTERN ART, 427 S. Carondelet St.: Ceramic exhibition of 200 selected pieces from the Fifth Annual Ceramic Exhibition at Syracuse; to June 6, Los Angeles Museum Annual Painters' and Sculptors' Exhibition.

LOS ANGELES MUSEUM, Exposition Park: May 9-30, Festival of Allied Art, Art Division; to May 23, ceramic exhibition of 200 selected pieces from the Fifth Annual Ceramic Exhibition at Syracuse; to June 6, Los Angeles Museum Annual Painters' and Sculptors' Exhibition.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: A memorial exhibition of paintings and drawings by Thomas Moran. Also a show of prints by Howard Cook. Both sponsored by the Los Angeles Art Association.

PUTZEL GALLERIES, 4729 Hollywood Blvd.: Impressionist paintings by Cassatt, Monet, Morisot, Pissarro, Renoir and Sisley, from the collection of Durand-Ruel of Paris and New York.

TWENTY DOLLAR GALLERY, 8165 Sunset Blvd.: Lithographs featuring cats by Eula Long; and landscape lithographs by Tom Craig.

SOUTHWEST MUSEUM, Highland Park: New collections in the Plains, Southwestern and California Indian Rooms. The Caroline Poole Collection of American Indian Objects is being installed in the new auditorium.

STATE EXPOSITION BUILDING, Exposition Park: Through May, an exhibit by members of the Painters' and Sculptors' Club.

STENDALH GALLERIES, 3006 Wilshire Blvd.: Paintings by Frederick Cantu, Facsimiles of paintings and pastels by Degas. Opening May 10 points by Henry Botkin; paintings by Dr. Marcia A. Patrick and Aimee F. Bourdieu.

FRANCES WEBER GALLERIES, 2511 W. 7th Street: May 3-18, oils of Mexican subjects by Alexander Flynn.

ZEITLIN'S BOOK SHOPPE, 614 W. Sixth St.: Water colors by Arthur Miller.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To May 19, Art of India exhibit sponsored by the Friends of Far Eastern Art; May 30 to June 15, exhibition of student and faculty work.



"Street Corner" by Henry Botkin, opening May 10 at the Stendahl Galleries in Los Angeles

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: May 9 to June 13, Second Annual Exhibition of Sculpture.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: A notable collection of old prints. Japanese and Chinese antiques, rare pieces in jade, porcelain, lacquer and brocade.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Exhibit selected from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Work by students in City schools of San Diego. Sculptures by Gled Derulinsky, wood, marble, plaster and ceramic. Paintings by contemporary artists of San Diego. Twelve reproductions of the best American paintings. Opening May 28 and continuing through August, the Ninth Annual Southern California Art Exhibition: Oil paintings, water colors, pastels, and sculpture.

SAN FRANCISCO

THE ART CENTER, 730 Montgomery Street: To May 8, Water Colors by James Budd Dixon. May 10 to 22, Oils and Water Colors by Chee Chin S. Cheung Lee. Gallery closes May 22 for the summer.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: To May 10, work of students of WPA art class. May 15 to 30, Contemporary California Photographs. M. H. DE YUNG MEMORIAL MUSEUM, Golden Gate Park: Selected exhibition from permanent collection.

PAUL ELDER GALLERY, 239 Post St.: May 1-22, lithographs and etchings by Esther Prestor; May 24 to June 12, drawings and pastels of ballet dancers and portraits in lacquer reproduction by Edgar Degas.

PALACE OF THE LEGION OF HONOR, for Young Artists: An exhibition of the work of students is scheduled for June 19.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To May 22, water colors by students of Richard Allman. To May 30, Paintings by Karl Hofer, Earl Loran, Abel Warshawsky, and John Gutmann. May 16 to June 13, First International Salon of Photography.

SCHAEFFER, 136 St. Anne Street: May 20-21, a Flower Show. An exhibition of the work of students is scheduled for June 19.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Exhibition by California artists. New work is shown each month. Local craftsmen are always represented. Throughout May, work by "Women Painters of the West."

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Special exhibits supplement the exhibitions regularly on view in the Art Gallery, Library Building and the Botanical Gardens. In the Art Gallery (upper floor), a group of English political caricatures of about 1800, by James Gillray and other artists. Among these colored engravings are representations of William Pitt, Charles James Fox, Richard Brinsley Sheridan, George III, Queen Charlotte, and Napoleon. Until May 22, "Women Painters of the West" in the Librarian's Exhibition Hall. May 25, Constitution exhibition opens.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Continuous exhibitions of paintings by artists of Santa Barbara throughout the year. Daily from 9 to 5; Saturday, 9 to 12, closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: Through May 10, Work of Art Classes, Santa Barbara School of the Arts, and Santa Barbara State College. Through May 31, Sawkill Painters.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Work of the students of the schools of Santa Monica, under the supervision of Miss Mary Whelan, Supervisor of Art.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Exhibition compiled by Stockton Art League featuring the work of living California sculptors. Among 83 sculptures and 40 drawings are represented the names of Alexander Archipenko, Warren Cheney, Brieuc Bouche, Ralph Stackpole, Robert Howard, Adeline Kent, Robert Shinn, Joseph Sheridan. Annual McKee competition for young artists of San Joaquin, May 14 to June 1.

MISCELLANY

HENRY A. BOTKIN is an American artist, born in Boston where he studied in the local art schools and in New York. Mr. Botkin definitely began his career as a painter in 1925, spending six years in study and travel abroad. His first exhibition was held in 1927 at the Galerie Billiet, Paris. On his return to America he held many one-man shows, and his work has been included in group exhibitions of the Corcoran

Gallery of Art in Washington and the City Art Museum of St. Louis and in the Carnegie International and Century of Progress Exhibition at Chicago in 1923.

PRIZES in the exhibition of the San Francisco Art Association were awarded as follows: of the Anne Bremer Memorial Prizes the first was given to Matthew Barnes for his oil "High Peak"; second prize went to Victor Amato for the oil and tempera "The Wreck"; in the Parilla Purchase Prizes, Adeline Kent was awarded the sculpture prize for the brass head "Carita"; and Theodore C. Polos was given the painting award for his oil "Stormy Evening." William A. Gaw was given two prizes for "Giles Porch"; the San Francisco Museum of Art Purchase Prize which makes the painting a part of the Museum's permanent collection; and the Artist Fund Prize.

METROPOLITAN MUSEUM OF ART, New York, holds an exhibition of silver through May 23, consisting of examples of contemporary design in this metal both sterling and plated. Table silver, both hollow and flatware, as well as jewelry, lighting fixtures, etc. All are objects currently available in the shops. Two Los Angeles craftsmen are exhibiting, Porter Blanchard and Erik Magnusen.

AN EXHIBITION of water colors from the last San Francisco Art Association Water Color Annual has been assembled by the Museum for circulation throughout the galleries of the West Coast and Middle West. These paintings by Bay-Region artists will be on circuit for several weeks. The show is one of many which the Museum plans to promote in the future to give national prominence to the best of the local artists.

THE SAN FRANCISCO'S Art Commission's purchase of Lucien Labaudy's painting "W2" from the 1927 exhibition of the San Francisco Art Association now at the Museum establishes a precedent of utmost significance to American art. This is the first instance of an art museum purchasing a purchase prize with the intention of forming a municipal collection of local contemporary art. The purchase prize was \$500.00.

BERKELEY PUBLIC LIBRARY has installed a print lending department whereby card holders in the Berkeley Library system are privileged to take out for thirty days their selection from a collection of more than 1,000 lithographs, done by artists of the Federal Art Project. The prints made by the Federal Government are the property of the Federal Government and cannot be acquired by private individuals, therefore the lending library does not compete with any selling agency.

BUCKLEY MAC-GURRIN has been appointed director of the Los Angeles County Federal Art Project to succeed S. Macdonald Wright. Mr. MacGurrian has been with the Federal Art Project as a painter for more than a year and is completing a series of ten large murals in oils on canvas for the Los Angeles Hall of Records. A native of El Paso, mazon, Michigan, Mr. MacGurrian received much of his art training at the University of California and at the School of Arts and Crafts. He also studied in Paris at the Colorado Academy, and has lived and worked in France.

THE WATER COLORS of Milford Zornes, Claremont artist, are shown at the Manker Ceramic Studio at Padua Hills. Mr. Zornes, a member of the Laguna Beach Art Association, holds his first Eastern show of prominence in May, when his work will be hung at the Metropolitan Museum of Art in Washington, D. C. At present he is completing the murals for the new Claremont post-office. These murals portray the activities, industries and agricultural pursuits of the area.

EUGENE NEUHAUS, professor of art in the University of California, will teach in the 1927 summer session of the University of Hawaii at Honolulu, June 27 to August 6. Landscapes by Mr. Neuhaus have for years been known to patrons of art exhibits in New York, Chicago, San Francisco, and Philadelphia. He is the author of "The World of Art," "The Art of the Japanese," "Painting Pictures and People," and "The History and Ideals of American Art." Several years ago he was appointed to teach at the University of Hawaii's summer session Mr. Neuhaus will find among his teaching companions Lewis Browne, author of "This Believing World," and Dr. Sigmund Spaeth, author of "The Art of Enjoying Music."

TWO DEALERS are showing diversified collections of fine paintings at Los Angeles. Guthrie Courvoisier of San Francisco is showing at the Hotel Roosevelt, and Dalzell Hatfield, New York, has his paintings at the Park Wilshire. Both groups may be seen by appointment. Each contains an El Greco painting, The Courvoisier picture is "The Vision of St. Dominic," and in the Hatfield collection may be seen one of the artist's three heads of Christ.

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"THE BRIDGE OF AGES"

TWELVE years ago, in 1925, George Sterling was asked to write a poem on the construction of the proposed Golden Gate Bridge. Most people do not know Joseph B. Strauss has been working more than nineteen years in developing the scheme and the plans for a suspension bridge crossing the Golden Gate.

With her usual keen appreciation of great things, the city of San Francisco has planned a fiesta that will carry on from May 27 through June 2 in celebration of the completion of the bridge. Cavalcades will pour in from Alaska, Canada, the Northwest, the states east of us, and Mexico in the South. These cavalcades will be met by emissaries of the fiesta. During the week, contests in sports comparable to the Olympic games will be held. Parades will be followed by mobs and throngs to cross the bridge. The first to be allowed across the Golden Gate bridge will be the pedestrians who will have the exclusive right for the first day.

When George Sterling was asked twelve years ago to write a poem, he wrote the following prose poem, "The Bridge of Ages":

"How little did Portola dream, gazing down from the San Matean hills, of the long constellations of light that should girdle, nightly, the Bay below! How little did our own Argonauts, come hither to drain California of its gold and then return to what they fondly called 'God's country,' dream of the empire they were to found and of the royal city that was to be its standard-bearer!

Let us not regard ourselves as greatly their superiors in vision, for we ourselves have but faintly conceived, since in the main they are inconceivable, the strength and splendor that await our California beyond the distant horizon of Time. We, too, are only at the beginnings of the glory to be. But whatever the beauty and the opulence that the ages have in store for those who follow in our footsteps, one thing at least is to be our changeless memorial, the criterion by which our inherited vitality and acquired artistry are to be judged in the councils of the Future. One testimonial is to stand unaltered in its magnificence, to hear witness to what manner of men were those who could dream with their souls and shape with their hands earth's most colossal fabrication.

From the first cave-man who, uneasily, made comradeship with an equally suspicious fellow-man, to the last court of nations seeking hopefully the end of war and conquest, all the hidden and mysterious forces of the world have steadily worked for the closer communion of men, for their deeper comprehension one of another, for their ultimate union in one vast brotherhood. The work begun by the first man to travel beyond his borders has been carried on by ship, telegraph, telephone and radio, until at last man may speak to man from the uttermost spaces of the planet. The winds of the world are no more universal, 'the wings of the morning' no swifter. And part and parcel of this tremendous

plan for mutual understanding and achievement is the Titanic edifice by which we purpose to link the most dynamic portions of America's imperial State.

It is no light task to which we are setting our hands and minds. Nothing comparable to such a creation has been even attempted, thus far, by man. Matched with this tremendous span earth's other bridges seem the work of pigmies. Matched with the good it will accomplish, other bridges seem the pathway of ants. By our daring and endurance we are to drive a channel for the tides of uncounted generations, when the ocean of the resources of the North is to flow into the ocean of the treasures of the South, a canal not of water but of concrete and steel.

Let us approach the work with a sense of awe, of reverence, remembering that hereby we are to hear witness to the faith in man that is within us, and to our devotion to that faith. Let us realize the almost incredible importance of an undertaking that is to knit together not merely cities but states, not millions of men but, eventually, billions. The future is ours as well as theirs to serve. Let us so turn to the task that our fellows unborn, gazing on the sunset as it makes its vast rose-window below the arch of our Bridge, may say with all truth: 'This is the eternal rainbow that they conceived and set to form, a promise indeed that the race of man shall endure unto the ages.'

It is doubtful if any fiesta or any celebration for any event whatever has equalled the one that will be held in San Francisco for the opening of the Golden Gate Bridge, and the great pity of it is that one of the State's most beloved and talented sons did not live to see the event that he visioned so many years ago.



CALIFORNIA POET'S CORNER

A GROUP OF POEMS

By COLETTE M. BURNS

Birdsong

Birdsong is the clinking chain
That draws the sun, bucket-fashion,
Out of the cool, dark well of night.

Bees Are Newsboys

Bees are newsboys whose voices are changing.
Hear them on the warm-brick corners of the
afternoon.

On the long, deserted streets of dusk.
They call headlines that never lack interest.
Listen—listen—listen!

Quack, Quack

There's melody of birds at dawn.
The one discordant note
Is the duck's whose *parau* flats
In his ardent throat.

Night's Heelprints

Night saunters through the sky
In velvet sandals.
The stars are telltale heelprints
That mark each step she takes.

Spring Buds

Cecil Brunner buds
Are Lilliputian fists
That hold, tightly clutched,
Fragments of pink dawns.

Colette M. Burns, who is Mrs. Robert S. Kolsbun, has had poems in *Poies, Sunset, Pencil Points*, the *New York Times*, the *New York Sun* and other publications. The *Literary Digest* has re-printed her poems and they have appeared in Braithwaite's *American Poetry* and other anthologies. She has also published humorous essays, and with her husband did "The Animal Fair," brought out by Harcourt, Brace.

THE DRAMA IN SAN FRANCISCO

TOVARICH

KNOWING a White Russian sculptor who still manages to enjoy his lot despite a given name of Valentine, I could fully appreciate Tovarich as a true portrayal of Russian character. It is a glorious comedy which might be taken as a satire were it not more truly a typification. Eugene Leontovich's accent is not affected, as may be concluded from her name; and Norman Osgood has the grace, unusual in most productions, not to assume an unnatural accent in an effort to prove he is a Russian.

Before praising this play, it would be well to mention unpleasant incidents. A door in the first scene of the second act appeared to be slightly off the perpendicular, not definitely enough to be futuristic but enough to detract interest temporarily from the play. The second was the rather heavy period during which Bela Lugosi, as Commissar Gorothenko, forced Osgood Perkins as Prince Mikail Ouratief to part with money saved for the recovery of the Russian Czar regime. This section of the play helped to improve the comedy of the remainder. But it was still carried on in the true Russian manner, serving to show another phase of the character of this Slavic race.

The story is built around the adventures of two royal Russian refugees in Paris. Here, despite their impressive titles of Prince and Archduchess, they manage to find employment under assumed names as butler and maid. This situation, with 4,000,000,000 francs held by Prince Ouratief for the next Czar, is more than conducive to comedy. With Eugene Leontovich's vitality and humor, with Osgood Perkins' ability, it is comedy; and of the best type.

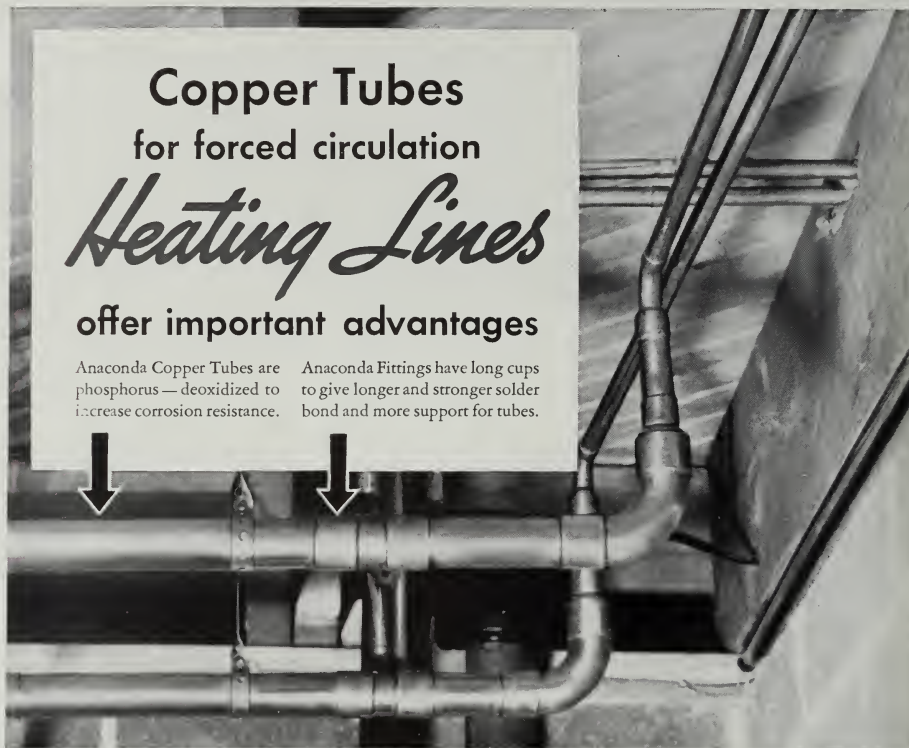
The European record of Tovarich can speak for itself; 800 performances in Paris, 250 in Vienna, two years in London. It is small wonder that the play has appeal.

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THAT'S WHERE THE NORTHWEST BEGINS . . .

By ROY L. MORIN, A. I. A.

TROUT and salmon fishing on the Rogue, near Gold Hill . . . the fine dinners at Deer Park Inn below Roseburg . . . waiting for the Government Rangers to dynamite the trail through twenty-foot snow drifts to Crater Lake on July fourth . . . the barbarian streets of Chiloquin with the painted Indian squaws . . . crossing on a current-propelled raft to breakfast at the Blue River Lodge . . . the awe-inspiring lava beds at the crest of MacKenzie Pass . . . Wallace Smith's posters of the Pendleton Round-Up . . . the swanky new Sun Valley Lodge in Idaho with its mid-winter, outdoor hot plunge . . . the dude ranch at Wallova Lake . . . Mount Hood bathed in early morning light, from a window of Cloud Cap Inn . . . the large Timberline Lodge on the south slope of Mt. Hood with its heavy handcraft furnishings . . . the Engineers' Town at Bonneville . . . the smelt run in the Sandy River and the Salmon run in the Little Nestucca . . . Mountain Trout and venison at the Inn at the headwaters of the Molalla . . . the colorful Temple Beth Israel and the exquisite little Fruit and Flower Mission in Portland . . . Lloyd Frank's gardens . . . the Skidmore fountain . . . the two-bit, milk-shake-size oyster cocktails at the Ankeny Street Bar of the Oregon Oyster Company (special caterers to the Waldorf-Astoria) . . . "Elephants' Ears" at the Pine Street Coffee House and "Pigs-in-the-Blanket" at the Town Tavern . . . the incredible Long-Bell Lumber plant at Longview . . . the cry "Timber" in the Coast Range . . . the magnificent expanse of Cannon Beach, Oregon . . . Pacific City . . . an early morning plunge in the cold, clear depths of coppery Spirit Lake behind Mt. St. Helens . . . apple blossom time at Wenatchee . . . the beehive activity of the mammoth wonder at Grand Coulee . . . the pretty girls in the Lobby and the many teashops of the extraordinary Davenport Hotel in Spokane . . . skiing around Paradise Inn at Rainier with the snow so deep that only the chimney tops protrude . . . the expensive stone dome of the Capitol at Olympia . . . the Northern Life Tower's austere silhouette looming over bustling Seattle . . . Dungeness Crab Louis at Rippe's . . . Onion Soup at Blanc's . . . Pig's Hocks at Manca's . . . speeding by moonlight from Shelton to Port Angeles to catch the early morning boat to Victoria . . . rambling through the quaint old English antique shops . . . I'll say there's Honey in the Horn!

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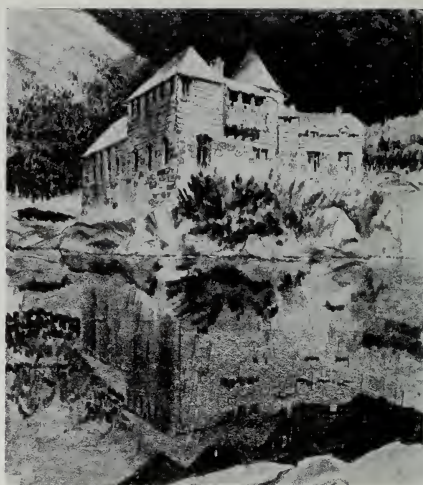
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The Fishing and Flycasting Club to be built at Ice Lakes has a cool, lofty Alpine appearance. Let's hope the fishing will be good. Mark Daniels, A. I. A., architect.

MOUNTAIN, SUN, AND ICE

PLOWING gayly through snow or daisies, city vacationers at Ice Lakes may henceforth skate or swim, ski or skeet shoot, at mountain cabins built both to bring them summer and winter comforts and pleasures—June and January sports.

The Ice Lakes, along the Sierra Nevada, are not far from Donner Lake and about a mile and a half from the station named Soda Springs. But, winter or summer, they are an appreciable distance from the city's outdoor weather of August or the indoor bridge weather of February.

Hitherto, summer cabins have been built just for summer. But now, because of the all-year bounteousness of Nature at Ice Lakes, mountain cabins are to be designed there for all-year enjoyment.

Known likewise by Spanish names, the Ice Lakes derive their popular preface from generously supplying ice to the neighborhood through a period of years. Two of the lakes have Spanish names—Serena and Dolzura. Enticing sheets of water draw the swimmer, the sailor, and the fisherman—the ice skater and the ice boatsman.

Blanketed by snow about eight feet deep throughout the winter, the summer climate of Ice Lakes is characteristic of the great range—few or no rains or showers. Summer or winter, there is no more beautiful playground in California.

Cottages, club houses, fishing clubs, ski pull-backs, winter cabins and winter lodges are to be developed around Ice Lakes during the next ten or fifteen years to meet the growing demand for a mountain cabin or lodge that will serve both winter and summer occupations. This all-year mountain cabin is, surprisingly enough, a new—and certainly a wise development.

A mountain cabin for summer and winter recreation. Swimming in the ole hole—fishing—riding—invigorating mountain air in the summer, and in the winter ice boating—ice skating—tramping through the snow—and huge broiled steaks. Mark Daniels, A. I. A., architect.

Renderings by Ralph Owen



EVOLUTION OF THE GARDEN SWING

REMEMBER when garden furniture meant a swing and a hammock? Then the gradual emergence with a table and chairs under a convenient tree, or the conversion of the veranda into an outdoor sitting room with mats on the steps for the overflow guests. Times have not only changed, but the vacation furnishings have surged ahead. Outdoor entertaining now means gardens, terraces, patios as well as verandas and, in the case of a beach house, extends to the very shore itself. The most fascinating furniture is designed especially for the holiday homes, though most of it lends itself agreeably to the less formal homes anywhere and particularly to patios and outdoor living rooms no matter where located.

There was a time when all mistakes of *décor* went to do penance at the beach shack or the mountain cabin. The idea apparently being that these places were visited in a holiday mood and no poorly designed or badly toned piece could alter the joyous enthusiasm of the occasion. Perhaps because vacation homes are used more frequently and for longer periods they are now more carefully furnished and in the very gayest of accessories, meaning thereby the pottery and the linens. A hostess should desert the cherished china and fragile glass for the summer and provide services of the inescapable pottery—the sets are so temptingly designed, the colors so insinuating, and such unusual combinations can be achieved. The linens too have taken on new tones and are found in the gayest possible patterns.

No woman and few men can resist the open-air furniture of today. The Hoosier Hickory looks as honest as the name sounds, is weather-proof, dependable and provides comfort. For these reasons it should be given a home in the mountains, a good substantial background for the democratic lines. There are hickory chairs, large and small, long narrow tables with accompanying benches, a round table with a rustic barrel-stave base, and coffee tables of varying sizes. The early Hoosiers doubtless took their coffee as, how, and where it was offered, but the present day tables are useful and good.

Rattan and Philippine mahogany provides, perhaps, the handsomest effect and yet may be thoroughly holiday in feeling. An entire living room may be thus furnished, including every necessary piece, without being monotonous. Floor and desk lamps are offered in a graceful design with shades contrived to give a feeling of fine wood-fibre. If only a buffet bar is desired one may be selected in irreproachable style, small but perfect and with high chairs to match. The bamboo motif may be used in a smart manner in the bedrooms, and its value enhanced by holding to colors and fabrics of the Far East in upholstery and drapes. A house following the early California lines accepts Monterey furniture without question, whether in the hills or at the shore, but if ruggedness is the aim, use one of the leather-top coffee tables and a saddle-leather side chair as emphasis. Informal furniture for practically any interior comes in honey-toned maple in simple good lines and with the finish, so desired, of hand polishing.

Color is in evidence outdoors and in, and is vividly portrayed in the patio, strong color combinations and contrasts, but well done and in key with the environment. Comfort is considered, is plainly pampered in the new and entertaining lounging appointments. There are chairs without end, big and little, but mostly big and inviting. A spring chair with its sturdy steel frame painted a clear yellow, upholstered in fabrikoid in browns with an orange design, is a strong rival to the white metal-frame chairs with mesh back and seat, simulating the early cane variety. A tile-top table introduces more color into this group, to which should be added a coil-spring glider with metal frame and painted canvas cover. These gliders all follow the same general line, but may be secured in every variety of covering, shade and design. An inviting prospect for a warm day is the Reclinabout, which is just what it seems to be, only the "about" is misleading; it may mean "about all day," as once in possession the occupant would be loath to leave. This garden variety of lounge has rubber-tired wheels, a very, very puffy mattress, rising into a pillowed headrest, and an awning shade. Nothing more could be asked, or should be. If a guest isn't satisfied with that, let him do his own providing.

Combinations of furnishings are supplied, all in one piece. These include an oiled-pine sun booth, providing a gay umbrella, a one-leaf table and two chairs; a *tête-à-tête* affair in a lighter form but with equal accommodations, and a family table and bench in the same oiled pine. A retreat, resembling the early sedan chair, only this is mounted on rubber-tired wheels, with a table and two seats in the half-draped interior, should adorn many a terrace. Even movable cabanas (at least they resemble cabanas) may be found. With metal uprights supporting a canvas roof and backdrop, and a valance, side and front, which could be extended full length at the sides, these become beach accessories or in the last extremity may double for a guest house. Umbrellas have grown to prodigious size, rivaling the spreading chestnut tree in shade value if not in poetic efficacy.

Buffet service offers originality a chance in many directions. Equipment is without end and is engaging in appearance and usefulness. The main idea of all bar carts was evolved from the once dearly prized tea wagon. Now they are gay with canopy tops and all kinds of gadgets. For the outdoor service, wooden ware seems especially adaptable, and dozens of new platters, bowls, plates and mugs have been added in distinctive styles. A trim, small yacht acts as the handle for a sandwich plate, while a lustily

(Continued on Page 35)



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ANTIQUES

By ALICE R. ROLLINS



SOME STAFFORDSHIRE POTTERS

CHINA was not very plentiful in England until well after William and Mary came to the throne in 1689. Oriental porcelain was introduced to Londoners about this time by the Dutch traders, who obtained it through the Dutch East India Company in their trade with China. The Dutch endeavored to copy this Oriental porcelain but were not successful. They did, however, produce a Delft ware with Oriental designs as decoration. This was not porcelain but an earthenware similar to that we know as majolica, but with what is called a "tin enamel."

The homes of the wealthy in Holland were filled with Oriental porcelains and soon the rich English collectors were traveling to Amsterdam, then the great port of trade, to purchase the fine treasures which every ship was bringing in from the Far East. That is why today many English families have collections of rare old Canton and Delft ware.

The interest in china became very great and a craze for this form of collecting began which has lasted ever since. Porcelain occupied a high place in the adornment of the home. For generations people had been accustomed to the dull, gray color of pewter. China was clean and pleasant to look at, and its bright colors and fanciful designs were a constant source of delight. This is quaintly expressed on an old Delft platter in an Amsterdam museum:

"Pewter platters are no good,
You must scour them after food:
But a plate of porcelain
Is with washing white and clean;
Then on the table set, I pray,
A plate of Delft with painting gay."

In the early part of the eighteenth century, George II in order to build up a trade for china in his own country, took the newly established factories of Bow and Chelsea under his patronage. Then we have the establishment of the Derby factory and the Worcester. We note also Lowestoft and Leeds and a number of other early manufactories of china. But it is a group of potters in the Staffordshire district with whom our forefathers were most familiar. For it is to this group that we are indebted for the American scenes on what we know as "old blue Staffordshire."

Staffordshire china is most familiar to us in a rich, deep blue, almost a lapis, decorated with American scenes, historical events, and portraits of prominent people. These American scenes were first used in the latter part of the eighteenth century, and appealed to our forefathers because they portrayed their own times in pictures. Our ancestors' cupboards were filled with this historical old blue Staffordshire and today anyone who has inherited any of this china is considered most fortunate.

One of the earliest potters who made this china for the American market was Enoch Wood, who began business in 1784. He made over forty American views. His favorite border was one of sea-shells. You will find the name of his firm on the back of his china, either stamped or imprinted.

James and Ralph Clews are well known for their "States" plates and the "Landing of Lafayette." They also produced the Syntax series and others.

John Ridgway's pottery was established in 1794. His most famous patterns are the "Beauties of America" views. The border on these is a pattern of rose leaf medallions.

John Stubbs is best known for his "Boston State House," and the Stevensons for "The Battle of Bunker Hill." Thomas Mayer gave us the coat-of-arms of the different states.

In addition to these there were a number of other potters who portrayed the American scenes which space does not permit us to give. The best of the historical china was produced before 1825. After that a change is noted in the shade of blue and other colors being used. While the genuine old blue historical china is hard to find yet good pieces show up now and then in the shops. There are many charming English views and other patterns which are well worth having if one may not have the rare historical pieces. The old blue is a beautiful color and once it is firmly fixed in the collector's mind or rather we should say—eye, it is not hard to recognize.

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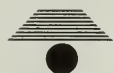
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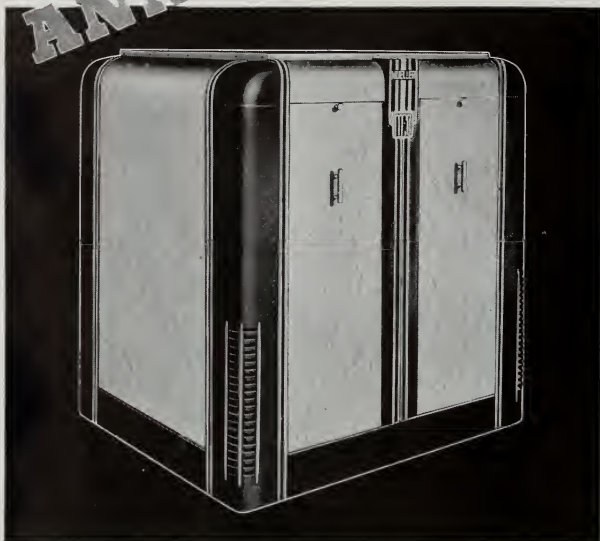
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By MARK DANIELS, A.I.A.

CAN YOU TAKE IT?

THE sit-down strike looks very much as if it were developing into the knock-down strike.

It looks as if we are in for a test of the strength of the C. I. O., as was predicted by Mr. Lewis some weeks ago. He said he put the president in the White House for a second term and he was going to see to it that he got his reward. The question is whether he can force the president to concede points in favor of C. I. O. or not. So far the odds are on the C. I. O.

There are also odds in favor of a conscription of building money. The predicament of those who have built up hopes of having a house of their own completed by this fall, when they learn that building money is getting tighter and may become too tight for their purposes, is sad to contemplate. Of course it is possible that private money will step into the breach, but in any case it is wise to get in before it is too late.

Despite the momentary gloom that has been cast by the radical movement in labor, the silver lining of real estate developments still shines brightly. In San Rafael Frank C. Dougherty has begun development of one of the most beautiful districts surrounding the bay. Here acreage sites that command views of the Golden Gate bridge, the San Francisco-Oakland Bay bridge, and as far north as San Pablo Bay will be available for those who are irresistibly impelled to escape to the north. The tract has been named Bret Harte Heights because in the early days Bret Harte walked along an old dirt road out to a promontory over the sea where he sat writing his immemorial lines. The planning and the development of other large projects in central California is evidence of the fact that there are men who still believe that the people of California are going to continue along their dauntless path.

Just why a longshoreman should feel that he had a right to dictate the policies of a teamster in the Mojave desert is a bit obscure to us. Because the San Joaquin river runs through the valley and eventually finds its outlet in the San Francisco Bay does not seem to us to be quite sufficient reason to claim a right to handle all of the labor troubles in the San Joaquin valley. Of course we went without wine for a number of years, so perhaps we can get accustomed to going without grapes. Still, don't forget that gin and alcohol have been made from potatoes.

Just what these new gadgets and methods of building construction and substitutes for building materials are going to do to the architect and the contractor is still a mystery. It has already gotten the dealers in such a mess that one telephones a chiroprapist to find out where to get plasterboard. Agencies that formerly handled standard materials have now turned over those materials to other agents and are handling new products that no one knows much about. One thing certain that will happen is that the cost of building materials will go up rather than down for the architect will be forced by advertising and publicity to use all sorts of materials that contractors are unfamiliar with and who therefore bid much higher than would ordinarily be necessary.

NO WAY OUT

THERE is room for doubt that any form of labor organization or social reform can be established by legislation, calculated to be of enduring quality, that will get us much beyond the ends of our noses. There is reason to believe that to whatever process we may resort, none but education will result in more than more trouble. I fear that no matter what we do, looking to a quick solution

of the so called unfair distribution of wealth, will develop only an increased ingenuity on the part of the smart people in devising new ways of taking money away from the stupid.

Evidences of this are on every side. A floor show will persuade dyspeptics that old grease and stale butter are good for the liver; numerous obscene pictures in magazines have already weaned the weak-minded from good reading; tobacco ads have convinced millions that human beings were born with cast-iron throats. There is always a way to take it away from them. Now the cigar stands have shown how easy it is to get poor whiskey as cheap as good whiskey.

SUGGESTED ALIBI

A FEW DAYS ago the President refused to open the Golden Gate Bridge with a broadcast. He said that if he acceded to this request he would set a precedent that would swamp the White House with similar ones. I do not see how this could be possible.

The Golden Gate Bridge is the greatest achievement of its kind in the history of the world. It is not a county bridge, nor a C.C.C. camp nor a totem pole being set in the public square of Ipsikos, Oklahoma.

A simple and honest alibi might be to announce over the radio that on the next occasion of an event celebrating the opening of the greatest single span bridge ever built in the world, within the United States, by American labor, and financed with American capital, he would be happy to broadcast the news, if he is still president.

PREDILECTION

HE WAS a pretty baby. He had quite a head of hair and kept it. But he *should* keep his thumb in his mouth. When the time came, his mother substituted a teething ring. He accepted the substitution gracefully, first evidence that he was gifted with more than normal intelligence. When all his teeth were in he turned to lollypops on a stick. The sweet did not seem to injure his digestion, but rather to enhance his growth and increase his intelligence, for he was very smart.

Upon his entrance to college, for which he passed examinations with the highest rating, he began smoking a curved pipe. On the campus his pipe was never out of his mouth except when it was in his hand, but the habit seemed only to make him grow physically and mentally. The professors predicted a great career for the giant boy whose keen mind brought him scholarship honors and the senior class presidency.

The day of his graduation he was offered an important position with a very large firm. It was something to think about. This he did, with pipe in mouth, for about a month. Finally he turned down the offer and joined the local police force. Now he stands at a street intersection all day long with a whistle in his mouth. He says he is very happy.

My son says that when he gets his degree of Master of Science soon he is going to be a book-keeper.

RECIPROCITY

THE LOT of a regional supervisor is not so enviable, or is it? One man I know is forced to divide his time between Los Angeles, San Francisco and wayouts. Sometimes he has to stay, or says he must, in San Francisco several weeks at a time. On such occasions he takes an apartment, claiming that thereby he saves expense. Some men

have that sort of an economic complex. His wife stays at home in Los Angeles and saves rent.

On one of his recent trips he stayed in the north for two months. Feeling his absence, his wife finally telephoned to him. "Darling," she said, "I am beginning to miss you dreadfully. I have about decided to go to San Francisco." In that absent-minded way that businessmen have, he replied, "That'll be fine. You can stay with me." There was a moment's pause. Then his wife said, "Isn't that nice. Then when you come back to Los Angeles you can stay with me."

ARROGANCE

THE way the birds act in the springtime is little short of scandalous. You would think they owned every tree and window ledge in town. I stepped into the St. Francis Hotel the other day and was challenged on the threshold by a sparrow who cocked a questioning eye at me and refused to move. Probably a sit-downer.

Yesterday morning two linnetts started jabbering on my window ledge an hour before the alarm went off. Two song sparrows have rented a spring bough near another window (yes, I have two) and can't seem to get into their heads that singing at 4 a.m. is no sort of thing for a fellow to do when he should be studying the "Diet of Worms."

And now a pair of sea-gulls have taken to flying past my window, so close that I could reach out and touch them. They come at fixed hours, 8 a.m. going up the hill and 4 p.m. going down. I have to be careful not to leave my ice box and windows open at the same time. They are always in pairs, the cowards. I don't understand it. But I am so tired of watching them that I have decided to search out some nice sweet lady and ask her to go over with me to the Marin hills, which I can also see from my window, and pick wild flowers in the sun, all day long.

ABACUS NEEDED

LAST SUMMER a client asked me to accompany her to a Japanese goldfish hatchery to select fish for a pool in her garden. This may sound absurd, unless you know how many kinds of goldfish a Japanese can breed and raise.

When we arrived we were greeted by a bevy of youngsters ranging from one year to ten. In a basket by one of the ponds was a baby of a few months. There must have been a dozen of them all told.

"Are these children all yours?" I asked.

"With a toothy grin the proprietor of the goldfish farm replied, 'I sink so.'"

Then I asked him how many children he had. With the ineffaceable grin he replied, "Not know. No can count. All same goldfish." We bought twelve. (Goldfish.)

THOUGHTS WHILE THINKING

MAYOR ROSSI'S white garnation, Al Cleary's red head, and somebody's blue nose—guess whose.

Why does Al Joy always cock his head towards his left shoulder when he gets eloquent or witty or both?

I wonder if Florence McAuliffe has forgotten the names of the two ferns he studied up.

Charlie Purcell may have the sole legal right to walk over the San Francisco-Oakland Bay bridge but I haven't heard of his using the right—much.

The secret isn't entirely out but there is going to be an Exposition in 1939.



Photograph by W. C. Sawyer

Ever the yachtmen's delight, the Pacific ocean entices sailing vessels—sometimes beyond their boundaries, for apparently this little schooner is heading for the calm safety of Newport Harbor. On the horizon is the outline of one of Uncle Sam's Pacific defenders, an airplane carrier.

HEIGH-HO FOR A HOLIDAY

By ELLEN LEECH

Fallen logs, overgrown with velvet mosses and lacey ferns, and a carpet of flowering oxalis in the shadows of the towering redwoods, make a fairy forest of the Bull Creek flat.



Photograph by Gabriel Moulin

WITH summer around the corner, even though spring does walk wrapped in wool, the sports world fares forth in venturesome mood. In May the angler frisks into view, furbishes up his tackle and selects his favorite fishing spot. In California he has a large area from which to choose. Santa Cruz holds an annual Trout Season Opening Day Celebration, May 1, and offers the San Lorenzo River with its tributaries. From Ukiah, on the Redwood Highway, anglers reach many lakes and streams of the district, including the Eel River, famous for the trout and salmon. Clear Lake and Tahoe are among the fishing centers of the north, while in the south San Diego County has eight well known lakes, all stocked with black bass and perch, and of these lakes, two—Hodges and Henshaw—are open to sportsmen during the winter months as well as in the spring and summer. The Hilton Lakes district in the Mono National Forest, north of Bishop is one of the best known locations of the High Sierras. Here Lakes number 9 and 10 are stocked with golden trout, and the principal varieties in all the lakes are rainbow, steelhead, speckle, lochlaven and German brown.

Since California offers every type of topography and every phase of climate, every sport is available and it takes a strong nature to select one spot and only one as a home. As ambition for a big house wanes, the desire for several rises. Instead of fifty or sixty rooms under one roof the family of today demands eight, ten or more under several roofs, the main difficulty being, which to build first. Shall it be mountain shack, cottage at the shore, lake camp, desert retreat or the town in-and-outer. It would be no real game if they were all accumulated at once, no collector works that way. Build the town house first and then expand from there. Californians are naturally acquisitive as to land, perhaps the

air still holds something of the old idea of grants of hundreds and thousands of acres. At any rate when the opportunity presents it is difficult for a Californian, whether a native or a son or daughter by adoption to resist buying a lot here and a plot there.

Occasionally the spirit of adventure leads in the selection of location for the first venture but the beach cottage is apt to be the earliest addition. To the practical head of the family, whether that be pater or mater, the fact that the house at the shore may be utilized the year 'round, particularly in the south, is a basic item. And it can be a lot of fun to plan and build as well as to use. A beach house should carry a nautical accent, it need not shriek "Ship Ahoy" but it must be pleasantly maritime. The architecture must suit the site at the beach as elsewhere, and it is well to relate the front of the house to the pier and to the bathing and boating arrangements. Be sure that the bather's shower is accessible from the beach, have a patio sheltered from the breeze, and remember that wide overhanging eaves are not only logical but desirable since a seaside cottage must withstand both the direct and the indirect rays of the sun. Various materials may be employed, stucco or timber, sometimes both. Horizontal redwood siding for the walls with composition roofs is good, and brick is also popular.

Caves have their advantages but the view is restricted and doubtless the first forbear burst forth determined to build a house from which he could see in all directions. Probably he too lead his first guests around inviting them to enjoy this and that view, only to encounter one apathetic creature who had seen the view. It is safe to say this ancient one followed one of the first rules of construction, he used the materials at hand. As time passed man developed taste and individuality in building, but continued to employ

the medium available. At present this usually means timber, concrete and stucco, though occasionally native stone is obtainable and is used. In the proper environment native stone for the main mass of the house and hand-split shakes for the wing or living porch, with old redwood shakes for the roof gives a house of lasting beauty.

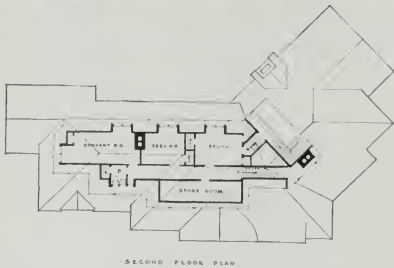
The early San Franciscans had their out of town houses down the Peninsula but gradually these grew more pretentious, assumed the manner of baronial estates and became all the year establishments. By that time various calls of the wild were heard and it was necessary to have a fishing camp along the Russian River, which bore no slightest resemblance to a camp, a place in Marin County, which offers apparently everything, wooded hillsides, giant redwoods, mountains, seashore and bay-shore, lakes and fishing streams, all of which becomes even more a part of San Francisco with the opening of the Golden Gate Bridge this month. Lake Tahoe, with its winter sports as well as summer fishing, is the locale for many homes, and of many varying types. The more simple the design the better it will adapt itself to the location, the best is sure to be extremely simple in character, charming in detail and in harmony with the setting. The plan and design may be both refreshing and original without conforming to any traditional type, it is possible to produce a home, in any location, that is livable comfortable and charming without adhering to type. Hospitality flourishes under such conditions. Not only is the "latch string out" in the old sense but the key is often passed around to less fortunate friends when a visit to mountain or shore becomes a boon.

Whether the mountain home be at Tahoe or Arrowhead the first requisite in choosing the type of architecture is the conformation to

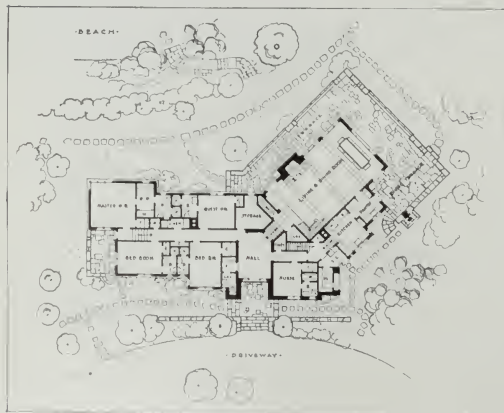
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Photographs by Cedric Wright



SECOND FLOOR PLAN

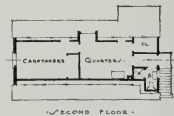


THE SUMMER RESIDENCE OF
DR. AND MRS. HANS LISSER

Lake Tahoe, Nevada

JOHN EKIN DINWIDDIE
Architect

MOORE AND ROBERTS
Builders



SECOND FLOOR



BATH HOUSE



GARAGE

GARAGE & BATH HOUSE

Located on the shores of beautiful Lake Tahoe, this summer home has the strength and the stoutness needed for this cool, high, timber country. Of sturdy mountain construction the house is admirably suited to its surroundings, yet the accommodations for the complete comfort of the owners and their guests are extensive and almost luxurious.



Native stone has been used for the chimneys and outside walls—cedar shakes for the attractive and durable roof. The wide, generous terraces are paved with flagstones.

Inside the walls are finished in knotty pine and the furniture has been carefully selected to carry out the feeling of the exterior in strength, simplicity, color and comfort.



THE SUMMER RESIDENCE OF
MR. AND MRS. H. A. IRVING

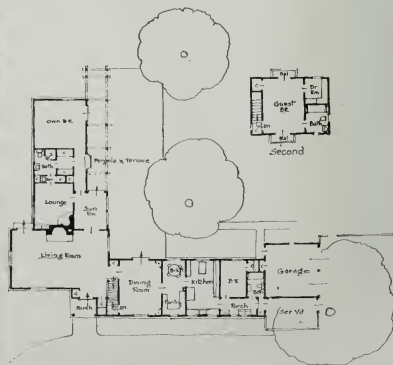
Atherton, California

HENRY H. GUTTERSON, A. I. A.
Architect

WILBUR WOODRUFF
Interior Decorator

A gleaming white house with dark green shutters set amid huge old oak trees. No—the trees are native, they grow there and were not moved in for the occasion. Monterey has long been one of California's favorites and this spacious, comfortable home built in an ell around its terrace is a fine example of the charm and the livability of this type of architecture.

The roof is of natural shakes, the floors of random width oak—the living room, dining room and lounge are paneled with knotty pine, the balance of the rooms plastered. The terrace is paved with common brick. The interiors of the house are simple and restful in keeping with the cool dignity of the exterior.

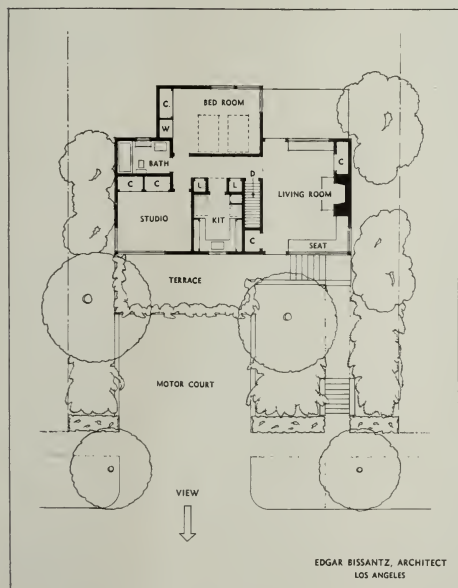




A RESIDENCE FOR MISS HERMIONE ELLYSON

Palos Verdes Estates, California

EDGAR BISSANTZ, A. I. A., ARCHITECT



This colorful modern house, designed as a studio and residence for an artist and teacher of art, has many features that would be suitable for a summer residence. In effect, it has all of the convenience of a compact private apartment combined with the charm and seclusion of a private dwelling. In planning and construction the house does not follow any traditional style, but there is no straining after modern effects other than those which develop naturally from the sensible utilization of the site. Because the lot slopes upward from the street, with a magnificent view of the sea from the front of the property, the living room, kitchen and studio, which are used by the owner during the day, are placed across the front of the house, with large windows to take advantage of the marine panorama. Meals may be taken in the studio or in the living room. Over a portion of the two car garage is a terrace with flowers growing in a trough built into the parapet wall. Another terrace at the rear of the living room gives privacy and access to the garden in the rear.

Much of the effectiveness of the design depends upon the use of color in the finish. On the interior, modern wall papers, materials and painted finishes are used. The exterior is equally colorful, for the roof is of straw colored clay tile shingles, the walls off-white plaster, and the doors and windows are painted a rich tomato red. With the brilliant flowers that grow so profusely at the seaside, it has an effect of gaiety that is wholly delightful.



THE BEACH HOUSE OF
MR. AND MRS. L. K. LEISHMAN

Balboa Island, California

DONALD BEACH KIRBY, ARCHITECT



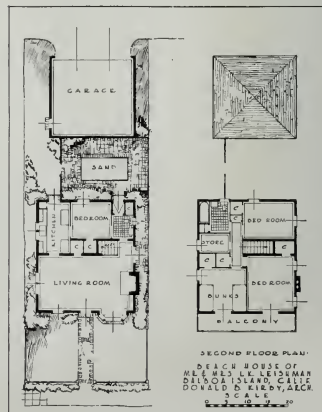
This small house with four bedrooms can accommodate the family and their friends comfortably and still have room for a gay time.

Adapted to the simplicities of beach living, the house of modified Monterey design, is made almost entirely of wood. The broad bay of the living room and full length windows of the bedrooms opening onto the balcony make the sun, the sea and the house all one. The living-dining room is finished in red cedar paneling. The use of wood, laid parquetry fashion, makes an interesting panel above the fireplace, around which are arranged comfortable colorful furnishings. In plan the house is ready for indoor-outdoor living, with doors opening out from all sides. The rear of the garage serves as a background for planting around a private play-in-the-sand area.

Kitchen and service areas are kept to a minimum for ease of housekeeping.



Photographs by W. P. Woodcock



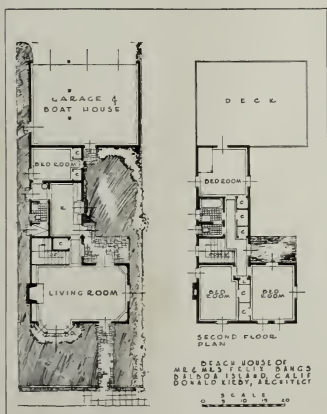
THE BEACH HOUSE OF MR. AND MRS. FELIX BANGS

Balboa Island, California

DONALD BEACH KIRBY, ARCHITECT

"I must go down to the sea again . . ." and who could blame you if you had this cozy cottage to go to? From the moment you close the garage door and step into the little patio garden, your cares and worries are locked behind you. A kitchen that is as neat and practical as a galley—a large combined living and dining room with a real fireplace and a large bay window that looks out over the ocean. Your front door opens into a bright pine-finished room, with a gay color scheme of blue and white. Beams are exposed and the sturdy handrail of the stairs gets a nautical tilt from the use of rope in the openings. Upstairs are closets enough to satisfy the most closet-conscious housewife, and the division of the bathroom is very practical. Who couldn't sleep in one of the front bedrooms looking out over the blue Pacific? Or in the rear one, with a deck for your morning calisthenics? The exterior is white with marine blue trim, and the use of wood above stucco is a pleasing contrast. Whimsical little shelves for flower pots cast interesting shadows and help mark the character of the house as a place at the beach where you go for relaxation.

Photographs by W. P. Woodcock





Photographs by W. P. Woodcock

THE EMERALD BAY RESIDENCE OF

MR. AND MRS. JOHN TALBERT

MANFRED DE AHNA, ARCHITECT



"I suppose that we all hope some day to find the one spot in which to build our dream home.

Our requirements were very definite—particularly as to location; our cost limit for the house very limited; our income quite modest.... In other words, we demanded the best—so where were we going to find all we wanted within our price range?

It had to be a seaside community that offered protection from the crowd. Privacy, seclusion, nearness to the beach, an unobstructed view of the ocean.... It had to be amid surroundings as nearly perfect as possible, for it was to be our all-year-home—in fact, our only one.

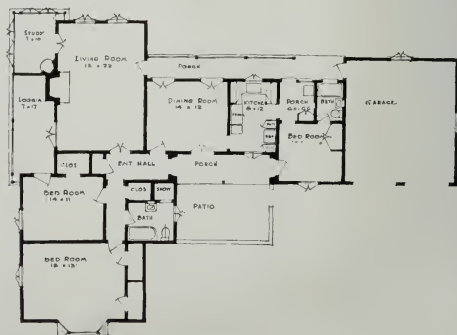
Our search ended at Emerald Bay at Laguna Beach, in California.

We completed our house in October, 1935. Our total cost of house and lot was under \$8,000.

The floor plan has proved most satisfactory under actual living conditions and we have yet to discover one single foot of space wasted. The dining-room entering onto the hall, with no entry direct into the living-room, has been a worthwhile feature.

We found the spot... we have the home... and everything's lovely!"

John R. Talbert.





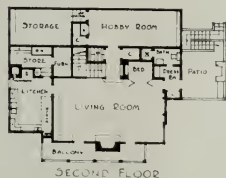
Photographs by W. P. Woodcock

THE LAGUNA BEACH RESIDENCE OF
MR. AND MRS. W. R. BRENTS
AUBREY ST. CLAIR, ARCHITECT

Built on a steep lot on one of the hillsides behind Laguna, the Brents' home has an unobstructed and magnificent view of the ocean. Good materials have been used to make this a real all-year home. Counting the garage, the garden is on the fourth floor in the rear, but the balconies and terraces on every floor and the enclosed patio with its fireplace and barbecue increase the outdoor living space and offer a constant invitation to come out and enjoy the fresh air. The living room has a unique built-in bed which is entirely unsuspected when the shutters are closed, and below the living room fireplace is another fireplace in a cozy corner of the boys' room.



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR



GARAGE FLOOR

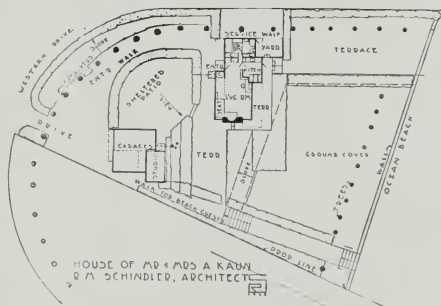




A BEACH HOUSE FOR
DR. AND MRS. ALEXANDER KAUN

Richmond, California

R. M. SCHINDLER, ARCHITECT



On the shores of San Francisco Bay, this small beach house is used for week-ends and as a studio by Dr. Kaun. The house faces the beach and consists of a living room with a combination couch-bed, a dressing room which is large enough for a second bed, and a bathroom and kitchen, and the studio which adjoins the garage. The living room and porch are low and open onto the beach while through the high windows on the opposite side can be seen the tree tops. The house is built in a most inexpensive manner of a wood frame with an inside finish of plywood; the outside is covered with horizontal bands of roofing-felt fastened with wood strips. The interior is stained a light yellow; the exterior is roofing-paper covered with soft green screenings which blend with the gray-green of the eucalyptus trees.





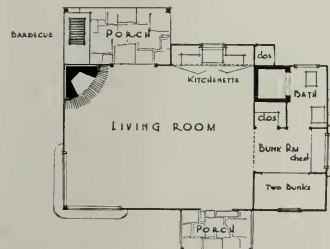
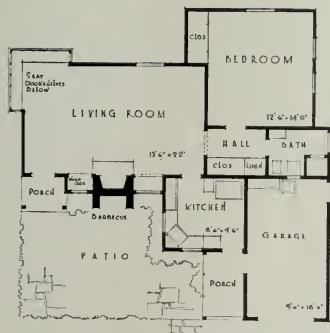
Photographs by W. P. Woodcock

TWO BEACH COTTAGES

CHARLES A. HUNTER, ARCHITECT

A retreat for a chemist and his wife, a bacteriologist, the little house of Mr. and Mrs. George Crane is built on a knoll overlooking the sea at Three Arch Bay, South Laguna. The exterior walls are covered with wide siding, and the interior walls and ceilings are of knotty pine boarding set vertically. The living room is finished in a honey tone; the kitchen is natural and the bedroom has been given one coat of white. The area of the house is 956 square feet.

The little house below is a tiny place of 425 square feet and is a retreat for two school teachers who flee to Laguna to recuperate from the younger generation. The entire cottage is constructed of single vertical boarding and battens and is finished inside and out in white.





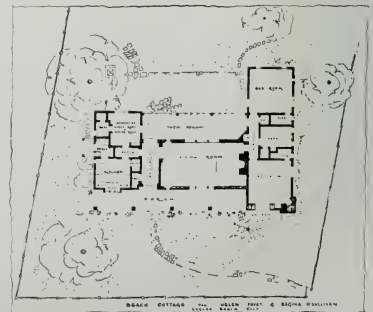
THE LAGUNA BEACH RESIDENCE OF

Miss Helen Pavey and
Mrs. Regina O'Sullivan

BARCUME AND KING
Architect and Engineer

Situated on high ground behind the town of Laguna Beach, the house obtains a view of the ocean from the front and a view up a canyon in the rear. Planned for outdoor living, the combination guest room and dining room is used for eating in bad weather only, as the patio porch serves as the dining room most of the time. Built of frame and stucco, the house has been kept low along the lines of Mexican ranch house architecture. The exterior is a rich cream colored stucco with a salmon colored dado. The roof is hand-made Mexican tile, laid very irregular. The tile of the porches is hand-made Mexican floor tile. The interior with its tile floors, beamed ceilings and liberal use of decorative tile, carries on the Mexican feeling in a comfortable and colorful way.

Photographs by Mott Studios



AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

"...you see I have hold of a good fish..."



YOU MAY recall Washington Irving's essay, "The Angler," from the "Sketch Book." The author observed there that "many of those worthy gentlemen who are given to haunt the sides of pastoral streams, with angle rods in hand, may trace the origin of their passion to the seductive pages of honest 'Izaak Walton'."

That was early America of the nineteenth century, when "Rip Van Winkle" was young. Today there are other and numberless books on fishing and therefore now, as the trout season brings forth hooks and books, perhaps "The Compleat Angler" is not consulted quite as frequently as it was in springtimes gone by. Yet the charm of Izaak Walton's pioneer writing on the sport remains forever unfading, and whoever reads that study today does so not solely for its authentic counsel on the spring fever of fishing, but for a quiet enchantment that lingers with a reader long after—as from a walk through the English countryside which Walton describes.

The full title of the book was "The Compleat Angler, or the Contemplative Man's Recreation: Being a Discourse of Fish and Fishing, Not Unworthy the Perusal of Most Anglers." It was published in 1653, bound in brown calfskin, and its popularity is evidenced from the record of five editions through the short space of twelve years. The book was plainly a best seller of the seventeenth century. There exist now only two first editions, one at the library of Dorchester House in England.

Sir Walter Scott was a first reader of the book and wrote a line of praise for one of the editions—

"No fisher
But a well wisher
To the game."

Charles Lamb was enthusiastic about Walton, whose style possessed the same shy beauty

of the essay, "Dream Children." Lamb recommended "The Compleat Angler" to the poet Coleridge—"... it breathes the very spirit of innocence, purity, and simplicity of heart... it would sweeten a man's temper at any time to read it... it would Christianize every angry and discordant passion... pray make yourself acquainted with it."

Now who was Izaak Walton? Andrew Lang's biographical preface to "The Compleat Angler" tells us that the man was born at Stafford, England, in 1593, to an old family of Staffordshire yeomen. He became a young apprentice to an iron monger and settled at London where he shared a shop on the north side of Fleet Street with a maker of stockings.

But Walton was more than an iron monger. He soon became a quite reputed writer of verse and composed a biography of his poet friend, John Donne. Walton's occasional and prefatory verses were gathered by R. H. Shepherd under the title "Waltonia"—published in 1878.

Andrew Lang says of Walton that "without ambition, save to be in the society of good men, he passed through turmoil, ever companioned by content." Thus "ever companioned by content" he lived a long and happy life, unfretted by the useless cares and strivings with which less wise men burden themselves. He was a sunny, cheerful fellow with a good feeling toward mankind.

"The Compleat Angler" was written when Walton was sixty years old, out of cherished experience with fishing, life, and human nature. In August, 1683, he wrote his will—"in the neinteyeth year of my age, and in perfect memory, for which praised be God." That December he fell asleep, like a fisherman at late afternoon. He left few records and few relics—no fishing tackle!

The edition of "The Compleat Angler"

introduced by Lang is prefaced by a scriptural reference, from John XXI 3—

"Simon Peter said, I go a fishing; and they said, We also go with thee."

Walton cites Christ's love of fishermen as he commends the sport. He notes that "God is said to have spoken to a fish, but never to a beast." Then of angling Walton reflects "it is somewhat like poetry: men are to be born so."

He concludes an Epistle to the Reader—"... I shall stay him no longer than to wish him a rainy evening to read this following Discourse; and that if he be an honest Angler, the east wind may never blow when he goes a-fishing."

The manner of the book is a kind of Socratic dialog and adventure among three men—an Angler, a Falconer, and a Hunter—whose paths chance to cross. Each argues the merits and pleasures of the sport he has adopted, but so convincing is the Angler that the two others end up at fishing, under the tutelage of the Angler.

The Hunter was the first to concede the debate to the Angler. "You have so quickly caught and so excellently cooked this fish," he says, "as makes me ambitious to be your scholar." To that the Angler responds, "Give me your hand. From this time forward I will will be your Master and teach you as much of this art as I am able..."

The three thereupon spend five days—five chapters—together, and one of the chapters is devoted to the gymnastics and philosophy of trout fishing. "Look you, scholar," calls Walton, "you see I have hold of a good fish: I now see it is a Trout."

The book closes with "... be quiet and go a angling." But nowhere on earth is there a brook where you could catch more deeply a peace of heart than that which dwells on the pages of "The Compleat Angler."



ALBERT KAHN, ARCHITECT

Photographs by A. R. Hromatka

GENERAL MOTORS PLANT Southgate, California

By EDWIN TURNBLADH

A GREAT modern business is much like an automobile. The starter is pressed, the motor wisely moves first at low gear, switches next into second, then shifts into high and proceeds straight and swiftly down the highway to a goal of industrial achievement previously set. The lubrication is the intelligence, foresight, and courage of the owners. And capital is the fuel.

The General Motors Company has followed that procedure of secure steady progress since 1908 when it was organized by W. C. Durant and incorporated. Two weeks after that the capital stock was increased to \$12,500,000 and, shortly thereafter, General Motors bought Buick and Oldsmobile. This pioneer year of energetic development saw the appearance of motor-driven horns, sleeve-valve engines, silent timing gear chains, left-hand steering, unit power plants, and baked enamel finish.

The forward speed of General Motors continued into 1909—the car was now shifted into high. The company acquired Oakland and Cadillac and paid their first dividends on preferred stock. Electric headlights, the electric generator, and oil gauges on the instrument board came into use during 1909. In 1910 Buick brought out its first six-cylinder car—a four league step from the two-

cylinder car of 1905.

In 1912 appeared the limousine and five years later Buick production was expanded to 750 cars a day. This was only 21 years after the first sale of an American gasoline car—June 1896, and just 20 years after the forming of the Olds Motor Vehicle Company, a

predecessor of General Motors, which bought Oldsmobile in 1908.

So enthusiastically did the American people adopt the automobile that 1900 saw the first auto show at Madison Square Garden, the first automobile advertisement in a magazine, and the thriving of the Automobile Club of America. Then in 1901 Connecticut enacted the first automobile traffic law!

Today, from the original resources of \$12,500,000 General Motors operates on a working capital of approximately \$320,000,000, over 25 times as much. In 1936 General Motors produced about 2,000,000 cars, besides their now extended branches of manufacture where the electric motor is used—refrigerators, fans, and other modern conveniences.

The present sweep of General Motors covers some 75 subsidiary and affiliated companies. Manufacturing or assembly operations are carried on in 36 American communities and in 14 foreign countries.

Chief among the General Motors assembly plants is the vast southern California branch at Southgate, a suburb of Los Angeles. Here are assembled the Buick, Pontiac, and Oldsmobile—at a rate of beyond 50,000 cars a year. What an acceleration of machinery and an increase of skill since the





year 1905 when one Buick alone took six months to build!

It was logical to locate a General Motors assembly plant in southern California since there were already close to 150,000 Buick owners in California alone. This state, incidentally, absorbs 10% of all motor cars manufactured in the United States annually, while Los Angeles county purchases more cars than do five adjacent states.

Plans for a General Motors assembly plant here were drawn up just before the depression struck—1929. The sudden drop in car sales during the subsequent years necessitated postponement of the project until the upturn of 1934. The next year saw a definite pickup—35,000 new Buicks, Pontiacs and Oldsmobiles were sold on the Pacific Coast. Car sales were an index of returning prosperity.

The plans were now revived—and revised to meet the constantly changing techniques of automobile building besides the requirements of the new market. Autumn of 1935 witnessed the announcement that General Motors was entering the industrial life of Los Angeles county, which then held the sixth industrial position in the United States.

A site of forty-four acres was chosen at Alameda Street and Tweedy Road. Concrete work was begun on January 31, 1936, and on May 11, at this \$2,500,000 enterprise, a test assembly was staged.

Three buildings comprise the main plant—the factory, the office building, and the loading and shipping dock. Besides there are oil storage and sprinkler tanks. At the rear of

the main building is a proving ground with an oval testing track.

In front of the main assembly structure is the two-story administration headquarters which houses the executive, accounting, and production departments. The building is of reinforced concrete construction.

Factory floor area covers 541,000 square feet. This assembly plant proper is of modern daylight construction throughout. Part of the building is two stories high, the second floor or balcony being devoted mainly to body

paint shops. An employees' cafeteria is likewise on the balcony section.

At peak production over 3000 workers are employed. A trip through the plant affords extraordinarily convincing evidence of human ingenuity, perfect management of infinite detail, and a clockwork precision of execution. From the shelves of chassis bolts at the beginning of the assembly to the affixing of the covering on the completed car at the end of the line, no motion is wasted, every process is

(Continued on Page 38)



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THE AMATEUR BOTANIST

Date palms in an orchard on the edge of the desert not far from Palm Springs.

So many requests have come in for information about palms I am beginning to realize that more than one person knows a palm is not just one of those things you see in a hotel lobby. But even at that, the number of inquiries that have arrived prove definitely there are many people who would be interested in hearing more about palms.

The palm that you see in most hotel lobbies is known as the Kentias. Of this family, there are two of very good habit, not merely speaking of morals, but from the standpoint of attitude. The Belmoreana is probably the more beautiful of the two. This is a question open to dispute, for there are many who think that the finer recurved petioles of the Belmoreana make it look more straggly than the Forsteriana, the famous native of Lord Howe island.



Photo by W. P. Woodcock of landscaping of the beautiful Laguna Beach home of Mr. and Mrs. R. W. Brent, Architect; Mr. Aubrey St. Clair.

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The luxuriant tropical appearance of the Cocos plumosa makes it especially popular for driveways

These Kentias are particularly popular because they stand indoor living. In certain parts of the state they thrive very well out-of-doors. But in either case they should be protected from wind and too much sun or they will wither.

Another family of palms that is well known, for the plentiful use of one of its varieties, is the Phoenix. Because they all look somewhat like the date-bearing palm of Biskra and other parts of Algeria, they are all called date palms. The one that is most commonly known on the highways and boulevards of both northern and southern California is the Phoenix carniensis, which comes from the Canary Islands. It bears no edible fruit. The more famous date palm of Arabia and Algeria is the Phoenix dactylifera. In the Coachella valley this variety is bearing dates almost as good as any that can be got in the world.

Dr. Franceschi of Santa Barbara began developing varieties of the Phoenix family on a large scale. Amongst these are Phoenix zaylanica, tenuis, reclinata, and many others that have been extensively used in the sub-tropical districts of California. The Phoenix roebelinii is the parent of fourteen natural hybrids of the Phoenix family, so you see there is a considerable line of Phoenix still going on in the world and increasing in number and variety.

From the Hawaiian islands comes the Pritchardia pacifica. To my way of thinking it is the most beautiful of the fan palm family. The leaves are broad and slightly convex and hang over one another in a most beautiful cup-like form. The petioles are short and develop a more drooping habit as the palm grows older. This Pritchardia is not confined to Hawaii. It is also found in the Sandwich Islands but is there called Guadichaudii.

Another important group of the palm family is the Livistona. A very popular variety is a native of China which is frequently misnamed Lapania. They attain a height of about twenty feet and seem to do best in partial shade, or at least their color is better there. They look somewhat like the Washington or California palm, but their leaves are tougher and they retain their green color longer. The Livistonas are indigenous to Java, Australia, and China.

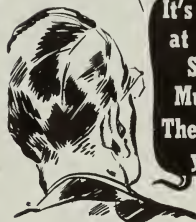
The more or less famous Palmetto palm of Florida and other countries around the Caribbean sea is known as the sabal palmetto. The leaves of this palm are used for huts and house-coverings and the trunks, being almost truly cylindrical, are used for construction purposes. Another sabal is the adonsonii. This is a trunkless sort of palm that grows in southeastern Texas and in Louisiana. It grows mostly in the lowlands and frequently forms a thicket that is all but impenetrable. It is a slow grower and not much to look at.

These are but a few of the great family of palms, and while it would be interesting to carry on, there is not space to go into many varieties on these pages.

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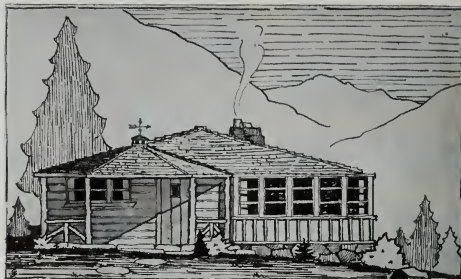
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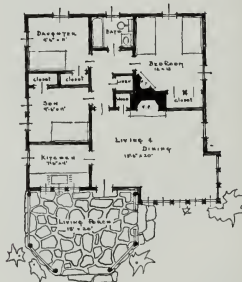


A CABIN FOR FOUR
Designed by George Sanderson

For this simple mountain cabin designed for a husband and wife and two children, sturdy native materials are suggested. For the main walls of the house, 6 by 6 adzed logs with mortar chinks; for the projecting corner window in the living room, board and batten over frame. Posts and rails of the living porch might be unfinished peeled logs. Stone is suggested for the chimney, for porch paving and for foundations. A warm brown stain for the exposed wood, with the door, roof and window trim a neutral woodsy green.

For interior finish throughout wood is indicated, beveled vertical panels in the living room, horizontal tongue and groove boards for the smaller rooms. In the bedrooms, the wood finish could be painted. In the living-dining room, the suggestion is to leave the wood natural, oiled and rubbed down. This natural wood background is excellent for any color scheme the owner may desire and is appropriate in feeling for a mountain retreat.

In the mountains little formal planting would be needed, but a sparing use of native growths to tie the house in with its setting would be most successful. Cars may be parked out-of-doors, or the man of the house might spend a Sunday knocking together a simple lean-to shelter between a couple of trees.



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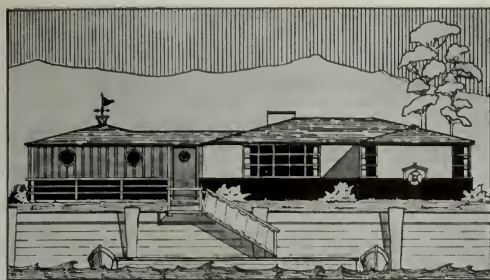
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THE SAME FOUR AT THE BEACH

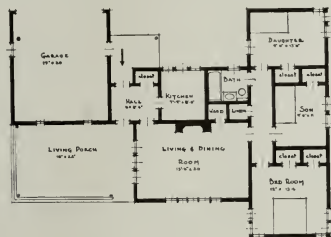
Designed by George Sanderson

Planned for the same family that owns the cabin opposite, the cleancut shipshape lines of the beach house suggest sleek modern materials and strong, gay color. Above concrete foundations, frame construction with white cement-plaster finish is recommended. The band at the bottom of the house might be painted a dark marine blue which, contrasting with the white above, would make the house fairly sparkle. White-dipped shingles for the roof, boards and bats for the porch walls, modern wood casement windows with large panes complete the constructional scheme.

For the porch, the ship motif could be carried out with metal columns and a typical deck-rail painted white, with porthole mouldings and other hardware highly polished brass.

Inside walls should all be of wood, white or off-white. Wood is recommended, because at the beach, plaster finish is subject to dampness from the ocean air. Color schemes should be ranged on the cool side of the spectrum—blues and greens, with enlivening spots or highlights of yellow or red. Incidental trim, the fireplace breast, or any built-in shelves or cabinets can be light-painted wood. Linoleum floors with studied and restrained inlaid nautical patterns might further typify the house.

In plan, the thought is that the window-doors opening onto the porch from the living room can be folded back to convert the whole area into one large indoor-outdoor living room. Clean, light, bright and shipshape; these are the keynotes for the house at the beach.



EVOLUTION OF THE GARDEN SWING

(Continued from Page 11)

crowding cock performs the same duty for a large platter. Bowls have assumed unheard-of prominence, in sets and sizes to satisfy the most capricious, and in highly polished wood, finished in metal with hammered-copper serving ladies they add distinction to salads entrusted to them. Condiment and relish trays have new reasons for existence, and these may be selected in relation to the general scheme of the house and the entertainment, as they may be subdued or rampant on occasion.

Altogether it is a season of gay color and gay motifs, and the whole vacation period can hardly prove long enough in which to sample all the aids to holiday living.



East bay of the General Motors Assembly Building showing Pacific Overhead Heating Units.

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BOOK REVIEWS

THE SUPERVISION OF CONSTRUCTION OPERATIONS. By W. W. Beach. Charles Scribner's Sons, New York. \$6.00.

When this book came to my desk for review, I thought, "just another substitute for experience," and for several days I didn't even look at it. However a job to be done had best be done at once and reluctantly I picked it up and read the introduction. Here is sound constructive philosophy and while possibly it tells nothing that the experienced architect or superintendent does not know it should make him pause and consider "am I doing my job as I ought?" The experienced perhaps more than the novice needs a constant reminder that his job is not merely routine. The building construction field is ever full of surprises and to attain to the maximum degree of efficiency the man in charge must always be on the alert. This introduction alone is excellent tonic for architect, engineer or superintendent.

The book itself is a detailed practical demonstration of the fundamental principles set forth in the few pages of introductory remarks. Read it all, you who make your daily bread in the hazardous occupation of building, bungalows or skyscraper. It will do you good.

W. W.

ORIENTAL LOWESTOFT. By J. A. Lloyd Hyde, Published by Charles Scribner's Sons, New York. \$15.00.

At last there has been published a book on Lowestoft which all collectors and admirers of this china will welcome. Lowestoft has been the subject of so much controversy that the facts as stated in Mr. Hyde's comprehensive book will do much to clear up our misconceptions about it. The history of the so-called Lowestoft made in China and that produced in the small English factory in the little seacoast town in England is clearly defined and should be the means of setting the student right.

The book contains a list of the patterns with their classifications and the excellent illustrations are of inestimable value to the collector. In addition to the well-known "Ship Lowestoft" and "Armorial Lowestoft", Mr. Hyde describes and illustrates the different floral designs, the Masonic, the Cincinnati, the eagle, the monogram and numerous other decorations which constitute a convenient reference for the collector. The many designs for the American trade will be of interest to those who have seen only a few of the best known specimens of this ware and will provide an incentive to search for American decorated pieces.

Not the least interesting chapter is the one on the East India companies—almost a legend now but whose vessels at one time sailed the seven seas and played a most important part in the world's early commerce.

A. R. R.

FINE PRINTS, OLD AND NEW. By Carl Zigrosser. Published by Covici-Friede, New York. \$1.00.

While this little book is not an exhaustive treatise on the subject yet some excellent thoughts are expressed in its pages. One, in which this writer is in hearty accord is that of bringing prints back to the people. There has been created in the mind of the layman the false belief that prints are only for the wealthy and those who understand art with a capital "A". Mr. Zigrosser brings this out in clear-cut language and gives the remedy. There is much thought-producing reading in this small

A. R. R.

DECORATIVE ART 1937. Edited by C. G. Holme. 144 pages, illustrations, index. The Studio Publications Inc., New York. \$4.50

The thirty-second annual edition of the Studio Year Book, like its predecessors, is an extensive survey of modern home arts, ranging from houses and apartments and their planning down through furnishings, fabrics, metalware, pottery, glass to lighting equipment and plumbing fixtures.

A standard reference book, it is handsomely equipped with 480 black and white photographs on glossy paper and 8 mounted plates in color. Designers' names, a manufacturers' list and a useful index round out its workmanlike compilation.

Particularly happy is the running commentary by Adelaide Heriot. A realist, Miss Heriot appreciates the fine clean lines of modern design, but her acceptance or approval of any product is tempered by a constant test of its availability at a reasonable price. She makes pointed suggestions and challenges that should make any designer realize that there is a very critical customer at the other end who will accept or reject his creations on her own very practical terms.

Though a British publication and largely concerned with British design and manufacture, the other nations receive considerable notice. America figures chiefly in architecture, furniture and industrial design.

Anyone could find food for thought in its pages. There are ideas galore in its thorough presentation of "art" in its most universal form—its everyday application. Interesting is the slight tendency away from the completely emasculated, purely functional forms. Evidently this pure design has become a touch too pure for general consumption. The tendency is definitely toward a little more human warmth—superfluity if you will—at the same time holding firm to considerations of appropriateness, efficiency and reasonable cost.

G. S.

FERNAND LUNGREN, A Biography. By John A. Berger. 318 pages, illustrations, index. The Schauer Press, Santa Barbara. \$3.50.

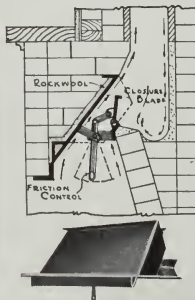
With the death five years ago of Fernand Lungren the southwest, and particularly California, lost one of its pioneers and most ardent enthusiasts. The greater part of his artistic maturity was devoted to recording and interpreting the Indian and desert country in all of its strange and colorful moods. And pioneer he was in that he was one of the first to discern the incredible beauties of this wild and subtle region.

The last quarter century of his life was lived in Santa Barbara, where the artist and his wife had an active hand in almost every artistic and cultural project. Besides the many pastels and oils in the hands of private owners on both coasts, the Santa Barbara State College, by his will, fell heir to his permanent collection of more than 300 paintings, drawings, and sketches.

Lungren's rise was rapid. After overcoming the usual parental objections to a life of art, he forged his way through schools in Cincinnati and Philadelphia (under Eakins and Ferris) to the top rank of magazine illustrators in what has been called "the golden age of American illustration."

A brief sojourn in London, where the Lungrens were friends with Whistler and the Pennells, among

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others, preceded their final heading west, where the artist found his most congenial environment.

He had little use for the academic training of the day, feeling that it was cramped and formalized. And scorning the "accepted" critics (who by the way usually found Lungren's work praiseworthy on the infrequent occasions they had to judge it), he shunned formal showing. His firm conviction that art was for all, not just the inner circle, led him to keep his work closely centered about himself, his community, and his "region."

Through his deep gloom at the death of Mrs. Lungren, on whom the artist wholly depended as constant companion, social arbiter, and business manager, through the trials of the Santa Barbara earthquake, through the fact of Lungren's fading eyesight, Mr. Berger draws a simple human picture of a man of devoted and single purpose. Always there was some broad new stretch of mountain or desert area calling for his brush and interpretation. His work, he felt, was never finished.

Stewart Edward White in his introduction to Mr. Berger's volume says: "Laymen have lingered before his canvases spellbound, not only by their beauty, but by an inner appeal of interpretation. These are pictures one can live with . . . It is the quality of genius."

G. S.

MY FATHER PAUL GAUGUIN. By Pola Gauguin. 292 pages. Index. Knopf, New York. \$3.75.

A biography of one of the great men of modern art, written with the intimacy that only a member of his family could give it. Although Pola Gauguin saw his father only once at the age of seven, the impressions he gained through his long-suffering mother's eyes, the facts that he gleaned through the years, and the possession of Gauguin's letters to his wife from which he quotes at length provide ample material for this meticulous human portrait.

It is a remarkable record of arrogance, determination, and impetuous optimism that allowed a man to turn his back on a profitable business, a comfortable home, and a wife and five children to search an artistic goal.

Gauguin's endless search for the proper environment—taking him from Paris to Denmark (which he hated), to Brittany, to the West Indies (where he contracted tropical fever), to Arles (where he lived with the unhappy van Gogh at the time that fanatic lost his reason and sliced off his own ear with a razor), back to Paris, to Tahiti, back to the Marquesas—is a tempestuous and colorful saga. Constant money worries, various illnesses, a broken leg from a sailors' brawl, and syphilis from one of his many mistresses entered to complicate his life, vex his spirit and finally kill him.

But throughout it all, he wavered not one iota in his artistic convictions. Art must depict life in its nakedness, stripped of any imprint of the age in which it appears. It must be primitive, simple, and natural. In Tahiti he found the primitive life, the wild nature, the strong pure color that fitted in with these concepts.

By the time death overtook him, alone in his little Marquesan hut, his fame was beginning to be substantial in France. But Gauguin was then an ill man, and in trouble with local authorities for having attacked their hypocrisy in dealing with the natives.

Never doubting his eventual importance, dying before his work had any general acceptance, he did at least achieve a personal goal in becoming a part of the primitive life in which he had found his greatest inspiration. At his death a native spoke: "Na mate Koké. Na pété enate." "Gauguin is dead. We are lost."

The author, an artist in his own right, surveys the growth of his father's art from a disinterested point of view. But rather than an account of art movements and trends, he gives a singularly complete and intimate portrait of an exotic, determined,

human being—with emphasis on the "human", a characteristic about which Gauguin's previous critics have found little to say.

G. S.

DARKLING PLAIN. By Sara Bard Field. Random House.

A new book by Miss Field is always an event, and this volume, beautifully printed by the Grabhorn Press of San Francisco, ranks with her best work—no small praise. It is done with the artistry one has come to associate with this beautiful and accomplished poet, undoubtedly first among the women poets of California and one of America's most distinguished. There is depth and sensitiveness, at times a charming whimsy and at others breadth, power and vigorous handling.

A collection of over two-hundred short poems, the book is divided into four parts. This imaginative and firmly sculptured sonnet is from the first, "Purple Darkness," which, as the author explains, deals with the subject of death "in no consistent mood, the enduring privilege of agnosticism"—

DIVER

How like a diver, headlong to the sea
You plunged to death and with what powerful stroke

Swam underneath before the surface broke

To your remote return—but not to me.

Too far that rising was from certainty

For even owl-eyed anguish to evoke

An apparition bodiless as smoke

Of you or of your destiny.

But once, in dream, from dark wave to white sand

A little breathless but with no dismay

You leaped and brushed the ebon spray

From your bright body with careless hand.

Then turned as one familiar with the way

And vanished, followed by a laughing band.

The last portion, "Light and Half Light," which contains another addition by a woman to the notable love sonnets of English literature, are the finest.

Miss Field is particularly happy in closing lines, bringing many of her poems to a dramatic close, beautiful, or vivid, as the requirement may be. Here are a few examples, taken almost at random:

In massive calm beneath a crack of sky.

A vessel of spilled wine
On a cold stone

And feel dear torment stab my ancient bones
When moonlight cascades down the mountain stones.

And, down the shrunken corridor
Finality of snapping lock

Here is a flaming bit of word-color:

But once, when Autumn on a parrot wing
Was screaming color into everything
Close to the lichened angle of a wall
I saw a curious door of carven brass.

Here delightful whimsy:

WILD FLOWERS

No surveyor marks your plot:

Country road or city lot,

No judge, no precedent of law

If your title has a flaw.

A sudden flight of seeds

Caught among the wayside weeds

And all your future days and nights

You cling fast to squatters' rights.

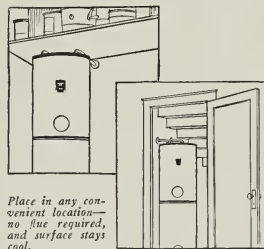
M. M.

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Pressure Gun Work
ED. WESTBERG
611 N. Alvarado St., Los Angeles

GENERAL MOTORS PLANT

(Continued from Page 31)

accurate. The plant gives the pleasant impression of a smooth running machine or a well organized mind. The employees thrive under not only good physical working conditions but a spirit of clear straightforward movement that comes from a thoughtfully arranged system.

Something about the operation of the assembly plant reminds one of the workings of a large Swiss watch—each part interlocking and interclicking perfectly. Constantly moving conveyors of the overhead and mono-rail types carry the various parts through the plant until the assembled cars are complete in every detail and ready for the final inspection and track tests. After that they are passed to the extensive loading dock for shipment.

In assembling the Fisher bodies, the metal portions are welded in a shop on the main floor. Here the side panels, solid-steel turret tops and other portions are welded together by the latest equipment—both the electrical and acetylene methods being used.

Following the welding, metal finishers go over the entire surface area, checking and finishing any uneven spots preparatory to painting. With the metal finishers completing their tasks, the bodies are conveyed to spray booths on the second floor where they are given a priming coat of paint and then

baked in low temperature ovens.

Inspected and passed by the paint checkers, the bodies are returned to the first floor, to the trim shop, where seat cushions, inside trim, hardware, windows, and interior appointments are installed.

From the trim shop the bodies proceed to the final polishing and color striping, after which they are ready for the installation of instrument panels and electrical wiring.

The steel frames of the cars, and their various brackets, start down the assembly line upside down, where, in subsequent order, are attached front and rear axles, springs, knee-action units and other equipment. Taken off the first conveyor and now turned right side up they are placed on a chassis assembly conveyor for the installation of the motors. At this point, the motors come off another conveyor, after having various parts assembled, such as lighting generators, ignition, carburetors, and other power plant items.

Placing and securing the engine in the chassis is the next operation. The unit continues down the assembly line for hookups of hydraulic brake units, installation of engine pans, etc. Then through a spray booth all metal parts not previously covered are painted.

Next, the wheels, with tires already attached, are put on the axles, followed by the headlamps, front fenders, and radiator. At this point on the assembly line the chassis has reached the junction point where the bodies, from the floor above, are

dropped and bolted to the chassis. The hood, front and rear bumpers, license plate brackets and other final items are then installed and the assembled car reaches the end of the line—to be turned over to the road testers.

In their hands the new car, after being serviced with oil, gasoline and water, is taken around the three-eighths mile concrete track for actual performance. Any necessary tuning up or adjustments are taken care of, the car is again inspected, and, when passed, is turned over to the loading dock for shipment.

All that is finally missing to the performance of the completed car at the proving ground is a back seat driver or a policeman with his foot on the running board and a notebook in his hand.

Quite a few years have passed since Roger Bacon, the philosopher, predicted, in 1250, that "it will be possible to construct chariots so that without animals they may be moved with incalculable speed." Yet Bacon could have made an almost greater prophecy that some day it would be possible to construct a plant, like General Motors, which from points of architecture, construction, and working operation is nearly a more unbelievable miracle—of the 20th century. Here the "chariot" of far more beauty, magnificence, and complexity than anything Bacon could have imagined is put together almost before you can say Buick, Pontiac, and Oldsmobile. A citizen may now own a luxurious carriage no emperor ever approached.

HOME BUILDING SERVICE

Fill Out and Mail This Information Blank

BUILDING MATERIALS

- | | | |
|--|--|---|
| <input type="checkbox"/> Brick | <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Slate) |
| <input type="checkbox"/> Building Paper | <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Tile) |
| <input type="checkbox"/> Cement | <input type="checkbox"/> Plaster | <input type="checkbox"/> Steel Joists, Bars, Mesh |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Metal | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Concrete Hollow Walls, | <input type="checkbox"/> Lumber Preservatives | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Poured | <input type="checkbox"/> Marble | <input type="checkbox"/> Waterproofing and |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Painting for | <input type="checkbox"/> Decorating for |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Cement | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Stucco | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Glass | <input type="checkbox"/> Panelling | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Window | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Structural | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Wrought Iron (Gates) |
| <input type="checkbox"/> Interior Woodwork | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> (Grilles) (Rails) |
| | | <input type="checkbox"/> (Lamps) |

HOME BUILDING EQUIPMENT

- | | | |
|---|---|--|
| <input type="checkbox"/> Air Conditioning Systems | <input type="checkbox"/> Heating | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Electrical | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Gas (Basement) | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Refuse Receptacles |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Shower Bath Doors |
| <input type="checkbox"/> Casement Windows | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Tiling (Bath) (Sinks) |
| <input type="checkbox"/> (Wood) (Metal) | <input type="checkbox"/> Insulation and Sound | <input type="checkbox"/> (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Deadening | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Incinerators | <input type="checkbox"/> Wall Safes |
| <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Kitchen | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Electric Lighting | <input type="checkbox"/> Fan Ventilators | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Ranges | <input type="checkbox"/> Weatherstrips, Metal |
| <input type="checkbox"/> Garage Doors | <input type="checkbox"/> Refrigerators | <input type="checkbox"/> Window Shades |
| <input type="checkbox"/> Hardware, Finish | <input type="checkbox"/> Sinks and Drainboards, | <input type="checkbox"/> Windows, Stained Glass |
| | <input type="checkbox"/> Metal | |

LAWN AND GARDEN EQUIPMENT

- | | | |
|--|--|---|
| <input type="checkbox"/> Landscaping | <input type="checkbox"/> Nursery Stock | <input type="checkbox"/> Garden Furniture |
| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | <input type="checkbox"/> Flagstone |
| <input type="checkbox"/> Tennis Courts | <input type="checkbox"/> Swimming Pools | |

INTERIOR FURNISHINGS

- | | | |
|--|--|--------------------------------------|
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Venetian Blinds | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Linoleum | <input type="checkbox"/> Radios |
| <input type="checkbox"/> Drapes and Curtains | <input type="checkbox"/> Cork Tile | |

HOME FINANCING

- | | | |
|---|---|---------------------------------------|
| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Fire Insurance | <input type="checkbox"/> Surety Bonds |
|---|---|---------------------------------------|

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Style of architecture.....

Construction (Brick, Stucco, Concrete, Frame, etc.).....

Number of rooms.....Cost (Approx.).....

Date of building (Approximate).....

Site purchased: ☐ Yes, ☐ No.

Hillside or level lot, and size.....

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TOMORROW

"In today already walks tomorrow"

MODERN AIR CASTLES

PERHAPS no discovery since the finding that spinach was edible developed more swiftly or broadly than radio. Less than twenty years ago, we sat wide-eyed before a crystal set, with a pair of ear phones like ear muffs on a winter night in the parlor. Now, within a few years we may enjoy television at home—movies where we can just have to take a news reel and no double feature. Modern crystal gazing.

The National Broadcasting Company announces expansion and improvement of six plants in key cities of the Red and Blue Networks including new studios at Philadelphia and Schenectady, the completion of a building already under way at Washington, and the subsequent provision of new facilities at Hollywood, San Francisco, and Cleveland.

These changes will place all NBC broadcasting plants on the same technical basis as the Radio City and Chicago studios. They will also provide space for future development of television activities.

Each of the buildings is to be done according to the most modern methods of construction. Plans include complete air conditioning, soundproofing and acoustical treatment, and lighting devices designed to reduce heat radiation to a minimum. The new Philadelphia building will be of reinforced concrete, with a front of alabaster and brick trimmed with stainless steel. The Schenectady building will have an entire front of glass brick, fitted into a honeycomb of steel. This will provide the maximum of daylight and at the same time reduce heat radiation.

Plans for improved facilities at Hollywood, Cleveland and San Francisco are reported as still in a formative stage. It is contemplated, however, to double the capacity of the present Hollywood studios and to expand those at San Francisco and Cleveland.

THE SAND OF THE FREE

"HANG your clothes on a hickory limb but don't go near the water" may be Tomorrow's sign at California's beach front, according to the speed at which real estate dealers are now "taking land from the Indians" along the Pacific sands. More and more lots are sold extending to the water's edge, while clubs are occupying other strips of beach. Property along the ocean is slipping like sand through the public's hands.

The necessity for more officially public beaches is plain—not only for Californians. Tourists won't come to California to enjoy the beaches when they have to buy a house and lot to do so.

It is time the state took further steps toward preserving beach property where a man can relax on the sand without having a real estate dealer walk over his stomach showing the property to a possible buyer.

The Save-the-Beaches Association is doing energetic work toward extending public beach areas. Your swimming suit is your uniform in the army for the cause. Make heard to Sacramento your rebel yell.

And while your dander is up, jump into the trenches with the Save-the-Redwoods Association and fire a shot for that cause. Without unrelenting vigilance, we may come to a time when you'll not only never see a poem lovely as a tree—but you'll never see a tree either—not a redwood tree.

There are still Sequoia National Park, General Grant National Park, and Mariposa Grove near Yosemite, but elsewhere the redwood chips are falling where they may and when they may.

A giant redwood, besides its stately beauty, contains a philosophy about time with which we need to restore ourselves once in a while. We can't spare that tree.

HEIGH-HO FOR A HOLIDAY

(Continued from Page 17)

the site and the climatic interference. Both places offer the extremes in climatic conditions as well as providing sports of varying nature. Snow supplies the base of the winter sport but it also plays havoc with roofs unless properly constructed. The man who adores a high peaked roof may gratify his every desire in that direction, as the more sloping the better in withstanding snow. Frame and heavy timber is generally selected for construction with a concrete foundation. The paneling is pleasing if knotty pine is used in some rooms and redwood in others. Heavy shingles, whitewashed or plain, are good in mountain cabins.

Heating and ventilation, like the poor, we have always with us and no matter where the house is built these two important points must be considered. The great variety of well designed modern heating equipment available enables the home builder to make a proper selection, governed by the number of rooms and the length of the heating season, since there is no community in California where heating is not required during the winter months. An open fire adds a very special touch, gives a note of cheer to any home, whether in town or country. Yet its cheeriness is not always enough, the edges will get a bit chilly.

In the city it rarely matters whether the house be Elizabethan, early Stuart or late Tudor if the whole fits the site, but in a definitely located house the rule for suitability holds more truly. You may have a farm house without a farm if the surroundings permit the type. Natural treatment and informality mark the vacation homes. Just as "Hi" is becoming the national greeting, succeeding the formal salutation, so the shack has ousted the pretentious and pompous edifice of an early day. An easy, informal naturalness instinctively fits the house to the surroundings, and an architect will almost unconsciously adapt his plan to the site, mould its contours, until he produces a house in every sense friendly to the landscape. A house must be a home, not merely a shelter, whether built for the weekend or for constant occupancy. It should provide real comfort and genuine charm, easily obtainable through good taste based on experience.

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Charles Gibbs Adams, Landscape Architect

JUNE, 1937

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Editorial

SAN FRANCISCO still continues to struggle manfully to attain, or should we say retain, the title of the Womb of Trouble and Corruption. It is not enough that she shall have earthquakes and fires, vigilante committees, shanghai-ing, and the usual run of labor difficulties. She must find herself swamped with political graft among her city officials, such as the days of Mayor Schmitz and of Abe Ruef, police graft inquiries and investigations constantly on her docket. But now she must find herself faced with labor conditions that are as busy and as vicious as a swarm of bees. It is difficult to recall any particularly peaceful stretch of time in the history of San Francisco when she was not fighting one of these. But at present labor seems to be on the road to the utter destruction of the noble city.

It is often said of San Francisco that perhaps because of her struggles to get things done she accomplishes them in a better way than most other cities. This is true in many instances in the history of the great cities of the world. A reasonable amount of struggle results in better work and in better conditions. With the possible exception of Boston, there is no city on the North American continent that is so labor-ridden and so torn and interrupted in her commercial and industrial development as is the city of San Francisco.

Most people will concede that two, three or possibly four cocktails will sharpen the wits of a person at a dinner table or before, but it does not follow that if this is true, then twenty, thirty or forty cocktails will make him ten times as bright and witty. The same is true of labor trouble and strikes. A few squabbles here and there between labor and capital help to clarify the situation and bring about a better condition. But if every industry is tied up in labor wrangles, if labor in every branch of industry and endeavor such as laboratory work, medicine, surgery, and the technical branches, is striking and fighting there can be only one answer which will be the slow and utter strangulation and death of all activity in the city. It looks very much as if we are facing this condition in San Francisco.

HOW'S BUSINESS & HOUSE BUSINESS

WHAT more cheerful sign could there be that the "years of the locust" have passed than the widespread building stir of today? Figures for the entire nation show that not since May 1930 was the construction of residences undertaken in such heavy volume as was reported in April of this year.

The value of residential building operations started during April in the 37 states east of the Rockies amounted to \$108,204,400, a gain of 20 per cent over the March figure of \$90,167,600 and an increase of 61 per cent over the total of \$67,151,000 reported in the same area during April 1936.

Californians may count themselves fortunate not only climatically, scenically, and the other ways the booster advertising describes—but also in the low building costs which prevail throughout the state. It is remarkably true that a home may be constructed in Los Angeles for 30 per cent less than in New York City, 20 per cent less than in Chicago, 15 per cent below the cost in Detroit, and 20 per cent below St. Louis.

An all-year working schedule in California is considerably responsible for the lower building cost. Another reason is the variation of requirements for a house in a usually gentle climate.

Open patios replace the enclosed rooms of Eastern homes. A house built for outdoor living, as in California, can be constructed at much less cost than the confining indoor-living house of the East.

Californians may not only be thankful that they can live both outdoors and indoors much of the year but that they can do so at a lower price than our Eastern friends pay for simply living indoors.

Has the Chamber of Commerce mentioned this yet?

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles.
Telephone FEderal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
Advertising Staff: Edward S. Townsend, E. B. Wynne.
Advertising Manager: Edgar H. Snow.
Attorney: Harry Gottsfeld.

PUBLISHER: JERE B. JOHNSON

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CONTENTS

JUNE, 1937

Cover—A Terrace on the Arroyo Seco in Pasadena, Charles Gibbs Adams, Landscape Architect,
Photograph by Mott Studios

Editorial	2
The Calendar—Announcements, Music, Theater, Drama.....	3-5
Fountains and Garden Sculpture.....	3
Art Calendar	6
A French Recipe Creates a California Landmark.....	7
Art Notes.....By Leo S. Gosliner	7
The Drama in San Francisco.....	7
A Steel Arrow.....	9
The Midsummer Drama Festival.....By Ellen Leech	10
All Dressed in White.....By Grace Walton	11
Antiques	13
Running Fire.....By Mark Daniels, A.I.A.	15
The Outdoor Living Room.....By Ben Davis, A.I.D.	17
In California Every Room a Sun Room.....By Paul T. Frankl, A.I.D.	18-19
Sunset Plaza Apartments, Paul R. Williams and L. G. Scherer, Architects.....	20-21
127 South Kings Road, Milton J. Black, Architect.....	22-23
Residence of Dr. Frederick Haigh, Wesley Eager, Architect.....	24
Chapman Park Pueblo, Carleton M. Winslow, Architect.....	25-27
Residence of Mr. and Mrs. S. B. Barnes, McLellan and McGill, Architects.....	28
"We Aim to Serve Pleasantly and Well".....	29
Garden of Mr. and Mrs. G. M. Greenwood, Thomas D. Church, Landscape Architect.....	30
A City Yard Becomes an Outdoor Living Room, George A. Kern, Landscape Architect.....	31
At Books and Windmills.....By Edwin Turnblad	32
The Amateur Botanist.....	34
Residence of Mr. and Mrs. H. M. Denton, Wm. H. Kraemer, Architect.....	36
Residence of Mr. and Mrs. Roy V. Schwab, Leo Bachman, Architect.....	37
Book Reviews.....	38
California Poet's Corner.....	40
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

FOOLS

THERE are many kinds of fools, but the undisciplined, all-wool-and-a-yard-wide dupe is the man who plays the nickel in the slot machine, and he is seconded only by the man who plays the horse races when he knows he cannot afford to do so. This is more emphatically true at the San Francisco race tracks than anywhere in the country.

Not long ago, we saw a horse win a race with a running start. He had been brought back to some forty feet behind the cages and was practically in his stride when the barriers were opened. Naturally

he romped in a winner, with the boos of the crowd drowning the broadcast of first, second and third places. Again at the same track we saw a horse with his muzzle pulled close to his chest while the jockey pretended to be beating him with a whip, no blows coming near his body. It was almost impossible for the jockey to hold the horse to fourth place and again the boos of the crowd told the judges what they thought of it. As a result, some of the best stables in California have run their last race at the two San Francisco tracks.

Now all there is left for the suckers to do is to return to the slot machines.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SAN FERNANDO MISSION FIESTA, sponsored by the club and civic leaders of the San Fernando Valley, is held June 18-19. The prize winning play, selected by the Civic Art Directors, is "Bitter Harvest" by Gemma D'Auria of Hollywood, who receives the \$100 contest prize. Roland Wilson is the fiesta play director. This festival is held each year for the benefit of the Mission, to keep it in repair and to provide for the upkeep of the garden, and includes other entertainment in addition to the fiesta play.

SAN LUIS OBISPO also holds an annual fiesta for the restoration and rebuilding of Mission San Luis Obispo de Tolosa, June 9-10. The festival is held in the old Mission gardens and is known as the Fiesta de las Flores.

WILL ROGERS MEMORIAL FIELD on the Uplifters' Ranch, near Santa Monica, is the setting for the fourth annual polo games and horse show sponsored by the Los Angeles Junior League, June 6. The traditional barbecue follows in the Uplifters' Grove. This program is held for the benefit of the Convalescent Home on North Westmoreland Avenue, Los Angeles. Mrs. Maynard Joy Toll is general chairman.

JUNIOR LEAGUE of Santa Barbara presents the first "Follies" at the Granada Theater, July 21. This performance is substituted for the County Fair which the League gave in past seasons for the benefit of their special charity, Sunshine Cottage, for the care of undernourished children. Miss Margaret McDougall is the general chairman.

CHERRY FESTIVAL, held annually at Beaumont, may be enjoyed June 11-12-13. The entertainment includes dancing, band concerts and a carnival. Signs will direct visitors to Cherry Valley.

JUNIOR CHAMBER OF COMMERCE, Pasadena, holds the annual \$10-a-plate banquet at the Hotel Huntington, June 4, that a hundred or more underprivileged boys may have a week's outing at Catalina Island this summer.

JUNIOR CHARITY LEAGUE of Long Beach, Mrs. Don P. Davis, president, holds an informal dinner-dance, June 4, at the Wilmington Yacht Club.

THE BISHOP'S GARDEN PARTY, an always estimable event, is held June 21, from 2 to 11 o'clock, on the grounds of San Gabriel's Little Church of Our Saviour. The party is held to raise funds for Bishop Bertrand Stevens' discretionary fund and includes various angles of entertainment. Mrs. Levering Moore of La Canada is general chairman.

THE VAUDEVILLE PLAYERS announce June 10 as the date for the annual party, held in the Coconut Grove of the Ambassador Hotel, Los Angeles. Edgar Bergen entertains and Andy Devine is master of ceremonies.

BEL-AIR COUNTRY CLUB is the starting point for the excitement of the Group's Tail Riding Club, who meet frequently for morning canters and woodland breakfasts.

SEMAMA NAUTICA, including marine activities of all kinds, sailing races, water sports, an illuminated pageant, is held July 2-3-4 at Santa Barbara.

SANTA CRUZ offers varied diversions in June: Polo season at Poppy Hills; Tennis, Casa del Rey Tournament, 4-5-6; American Legion Pilgrimage, 19-20; Golf—Mixed Foursomes—Pasatiempo Country Club, 27.

SHAKESPEAREAN FESTIVAL is presented by the students of the Filtridge School for Girls, June 19. The gardens, balconies and terraces of the school, overlooking the San Gabriel Valley, make a beautiful setting. Scenes from "Romeo and Juliet," "Henry VIII," "The Taming of the Shrew," "The Merchant of Venice" and "A Midsummer Night's Dream" are given under the direction of Mrs. Margaret Judd.

ANTIQUES FOR BEGINNERS—A series of talks on antiques is given every Monday by Alice Rollins at 1617 N. McCadden Place, Hollywood.



"Goose Girl", the first piece of sculpture to be cast in terra cotta on the Pacific Coast. It has had two homes in Pasadena, first in the garden of Mrs. Arno Behr and later in that of Mrs. Harry Gray. Maud Daggett, sculptor.

FOUNTAINS AND GARDEN SCULPTURE

THE gardens of California have been enriched by the work of sculptors and among these Maud Daggett is one of the most popular. Her work fits in perfectly with a native garden, probably because she was reared on Columbia Hill in Pasadena, and imbibed from her mother a love of the outdoors, and a sense of the beauty of line and proportion. Her mother's life was a well rounded one; she planned pageants for the early day Pasadena and wrote books, in one of which she extolled the virtues of the Chinese, the head of her kitchen household. Her father was one of the first planners of the Tournament of Roses, and the whole family joined in decorating the family carriage and the children's pony cart.

Miss Daggett can conceive and execute a fountain figure or a piece for a garden corner, and can also help the planter work out the proper background. Because of this interest in planting she has always been pleased that an early piece of hers was first set in a garden planned by Florence Yoch and later moved to a garden made by Katherine Bashford. This figure was the "Goose Girl", which was modeled in Rome and was the first thing Miss Daggett exhibited at the Paris Salon. It was cast in plaster of paris in what was known as a "waste mould", meaning that only one piece could be so cast. After she returned to Pasadena, influenced by the weathering of the sculpture at the Huntington Gardens, she determined to have this piece done in terra cotta and spent much time locating someone who could do it. She found a man in Los Angeles, gave him the commission, and thus the "Goose Girl" was the first piece of sculpture to be cast in terra cotta on the Pacific Coast, and much to her delight, it has weathered beautifully.

To meet Maud Daggett is to refute the libel that all artists are temperamental. She is filled to the brim with personality and overflowing with surprises. She likes people, particularly children, which may explain why

(Continued on Page 35)

AIRPLANE EXHIBITION is the main interest at Santa Ana, June 20. The latest model ships are demonstrated in the air for the benefit of all attending pilots.

NEW LA VINA SANITARIUM, Pasadena eleemosynary institution for the treatment of tuberculosis sufferers, founded by the late Dr. Henry Stehman, announces the dedication, June 4. June 5-6 the plant is open for inspection, and June 7 the patients assume their residence. Myron Hunt and H. C. Chambers were the architects.

FESTIVAL of Our Lady of Guadalupe opens June 3 with a program of songs and dances at the Philharmonic Auditorium, Los Angeles. June 5, Solemn Pontifical Mass is offered at St. Vibiana's Cathedral, by Archbishop Cantwell, the coronation is June 6, and the civic banquet is tendered distinguished guests, June 7, at the Biltmore Hotel. Political and ecclesiastical leaders from Mexico and other Spanish-American nations are in attendance.

PILGRIMAGE PLAY ASSOCIATION announces the fifteenth season will open in July with Lloyd D. Mitchell as managing director, at the Pilgrimage Playhouse in the Hills of Hollywood. This impressive play, based on the dramatic phases of Jesus' ministry, was founded in the early twenties by the late Christine Wetherill Stevenson.

CORONADO'S ANNUAL TENNIS TOURNAMENT is held June 28 to July 4 on the four championship courts at Hotel Coronado, with events for every member of the family and with a salt water pool and the gayest of cabanas for recreation when the interest in tennis lags.

SOUTHERN CALIFORNIA SKEET ASSOCIATION announces the State Championships, June 12-13, at the Famous Skiff Field. The Golden State trap championships are held at the Long Beach Gun Club, continuing for four days, and the full program includes 1200 targets.

REMINDERS of the frontier days of the West are the countless fast-moving rodeos. Among those scheduled for June are: Livemore, 12-13; Gilroy, 19-20; Montebello, 26-27; Sonoma, 27.

TOURNAMENT OF ROSES ASSOCIATION, Pasadena, announces receipt of the first official entry for the 1938 Tournament. The Association is represented at a dinner in Chicago, June 8, a feature of Chicago's Jubilee commemorating 100 years as an incorporated city.

PORTLAND ROSE FESTIVAL, one of the most beautiful events of the year on the Pacific Coast, is held at Portland, Oregon, June 9-12.

CACTUS AND OTHER SUCCESSION SHOW is held at the Manchester Playground, 88th and Hoover, Los Angeles, June 26-27, under the auspices of the Los Angeles Playground Department. The show is open to all amateurs and is free to the public.

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THE PRODUCERS COUNCIL CLUB of Southern California and the Electrical Development League of Southern California have invited 495 architects of southern California to a dinner meeting, Thursday evening, June 10, at the Elks Temple, Los Angeles. Three important divisions of the electrical industry are featured and bring to the architect for the first time an electrical program which includes kitchen planning, modern lighting and adequate wiring.

FIRST MODERN ARCHITECTURE EXHIBITION ever held in London opens at the new Burlington Galleries, June 21. It is arranged by the MARS, Modern Architectural Research Group. The group includes engineers, sculptors and writers as well as architects. It is intended to demonstrate the real character of modern design as something that takes the maximum advantage of modern technical progress.

INSTITUTE OF GOVERNMENT, sponsored by the University of Southern California, Los Angeles, for the past nine years, is held on the campus, June 14-18. Participants include authorities from federal, state, county and city governments, technical and administrative fields of city planning, management, traffic control, public health, law enforcement, delinquency, taxation, budgets, and phases of highway construction are included in the discussions.

ADVERTISING ASSOCIATION OF WOMEN of the country hold the annual convention, June 14-18, at Salt Lake City. The Los Angeles branch is represented, of which Ethel Vance Morse, president, and Marian Manners, director of the Home Institute of the Los Angeles Times, is president.

AMERICAN INSTITUTE OF ARCHITECTS holds the sixty-ninth convention at Boston, June 1-4. Rebuilding America is the general theme for discussion, including large scale low-rent housing, public works, civic design, education, structural service, and the preservation of historic buildings.

THE DANCE GUILD presents a program featuring the modern dance at the Ebell Theater, Los Angeles, June 7. Members of the Lester Horton dance group cooperate.

NEWPORT-BALBOA Seawall Celebration is held June 19, marking the completion of the \$200,000 Balboa Island seawall. The five-mile promenade around the island is gay with decorations, music and entertainment. The illumination of the wall marks the event and fireworks form an added illumination.

SPRING SERIES of Sunday afternoon dance programs is sponsored by the San Francisco Museum of Art, Civic Center, during June. The Peters-Wright School of Dancing, Lenore Peters Job, are seen, June 13. Informal Demonstration of the Graham and Humphrey Techniques of the Modern Dance, Maxine Cushing, June 20; and the Carol Beals School of Modern Dance, June 27.

FESTIVAL OF ARTS at Laguna Beach is set for July 30-August 7 and features artists in various fields. As in previous years the Pageant of the Masters, showing living reproductions of famous paintings and works of sculpture, will form an important part of the program. Music, an orchestra as well as soloists, will add to the entertainment.

OFFICERS of the National Association of Real Estate Boards are entertained, June 9, at a formal luncheon at Hotel Lexington Oakland.

RETREAT ASSOCIATION of Catholic Laymen of the United States hold the seventh national convention in San Francisco, June 25-28-27. Governor Frank Murphy is the principal speaker.

SUMMER INVITATIONAL TOURNAMENT, June 25-26-27, at Lake Arrowhead, includes a thirty-six hole medal play event in three divisions. Women's Tournament marks June 6-8 at Catalina Island. And the City of Los Angeles Championships at Griffith Park fills the week, June 28-29-4.

A CELEBRATION of San Diego Under Four Flags is held at Old Town, June 14. Historic incidents form the subjects of pageantry and parade.

AQUATIC EVENTS get under way in full force during June and the Star Boat races, June 6-13-20-27. Newport Harbor attract many entries. Then there is the opening Kayak Meet, June 12-13, at Newport Harbor. At San Diego, beside the usual events, there is the Model Yacht Regatta, June 13 at the San Diego Yacht Club.

SANDPIPER of Hermosa Beach give their first charity ball, June 12, Fiesta Room at the Ambassador Hotel, Los Angeles. This organization began six years ago to provide funds for the care of needy families in the south bay district receiving government aid, and will continue this work.

EAST BAY GLADIOLUS SHOW is one of the anticipated summer flower shows held at Oakland, June 26-27.

MUSIC

MILLS COLLEGE presents the Pro Arto Quartette of Brussels in concert, June 27, 30.

CALIFORNIA SYMPHONY ASSOCIATION of Los Angeles announces the Philharmonic Orchestra will give twenty-four weeks of concert next season, opening November 11, under the direction of Otto Klemperer.

CIVIC ORCHESTRA of Pasadena gives the final symphony concert of the season at the Civic Auditorium, June 26, under the direction of Richard Lort. Handel's Oratorio "Saul" is given in part and two choruses are heard, as the Los Angeles Oratorio Society and the Music Festival Chorus join the orchestra.

MARIN MUSICAL CHEST gives the third concert of the spring series in June through the Roth Quartette. Its guest artists, the gift of Mrs. Elizabeth Sprague Coolidge to the Chest. Mrs. Power-Symington is the founder and president of this organization and the concerts are given at San Rafael.

THE CALIFORNIA SOCIETY OF COMPOSERS is a recent organization of Los Angeles musicians, launched with a banquet and a series of three concerts at the Friday Morning Club last month. Homer Grunn is the president, and the object of the organization is the establishment of cooperation among composers, among playing groups, with the encouragement of frequent performances of American works and the promotion of an American music consciousness.

SYMPHONY ORCHESTRA of Oakland, under the direction of Orley See, interpret their programs in style and taste to the delight of large audiences of the transbay district.

OPERA ASSOCIATION of San Francisco announces the grand opera season, to be given at the Memorial Opera House, opens October 15 and is to continue through November 13. Seven distinguished vocal artists will make their first appearance in San Francisco, and there will be a new stage director, Herbert Graf of Vienna. The season will be divided into three different parts—the regular subscription series, a popular series, and repeat performances.

SYMPHONIES UNDER THE STARS at the Hollywood Bowl open July 13, under the direction of Vladimir Golschmann of the St. Louis Symphony. Other conductors for the season are Erno Rapee of New York's General Motors, Hans Kindler of Washington, D.C., Carlos Chavez of Mexico City, Fritz Reiner of the Philadelphia and San Francisco Opera, and Otto Klemperer. Mrs. Leland Altheim Irish, manager, announces that Howard Hansen, Werner Janssen and Ferde Grofe may be added to the list of directors. Tuesday nights will be Symphony nights, and on Thursday nights ballet and opera will be given.

THE FEDERAL SYMPHONY ORCHESTRA presents weekly concerts at the Alcazar theater, San Francisco, Ernst Bacon, conductor.

FEDERAL MUSIC PROJECT of Los Angeles is sponsoring the musical romance, "The Gay Grenadiers," at the Memorial Opera house. Two Los Angeles collaborators, Werner Van and Vern Elliott, are authors of the operetta.

UNIVERSITY OF REDLANDS announces the production of "The Bat" by Strauss, June 9. James K. Guthrie is the director and Morton Scott is heard in the lead.

CLAREMONT COLLEGES open the Artist Course season of 1937-38 with Yehudi Menuhin, October 13. The entire series of six presentations will commemorate the fifty anniversary of Pomona College, founded in 1887.

THE FESTIVAL of Pan-American chamber music, sponsored by Mrs. Elizabeth S. Coolidge, is held in connection with the twelfth seminar in Mexico City, July 13-24. The Coolidge Quartet from the United States will attend. The programs are held in the Palacio de Bellas Artes.

THE FEDERAL SYMPHONY reopens the series, June 9, at Trinity Auditorium, Los Angeles, under the direction of Gastone Usgili, with John Crown, pianist, as guest soloist.

SUMMER GRAND OPERA, sponsored by the Federal project, is inaugurated at Los Angeles, June 25, with the production of "The Ring" by Henckman. Directed by Jacques Samostoud. This opera, written by Deems Taylor, has had a Metropolitan Opera house reservation, but it is the first time it has been heard in the west.



Photograph by Stuart O'Brien

A modern desk created and executed by Paul R. Williams. In a light fruitwood finish with a dark highly polished top the grain of the wood shows to its best advantage.

THE BACH FESTIVAL at Carmel is announced for July 19 to 25 at the Sunset School Auditorium, Monday, Tuesday, Thursday and Saturday evenings, and at the Carmel Mission, Sunday evening. Michel Penha is the conductor, and the Festival is under the management of Denny Watrous.

COMMUNITY MUSIC ASSOCIATION of Redlands opens the summer season at the Redlands Bowl with a benefit performance of "The Blond Donna" an opera-comique by Ernest Carter, on Thursday and Saturday evenings, June 24 and 26. The Community Music Association was formed thirteen years ago by Mrs. George Emmett Mullen, a music-loving philanthropist, and it has presented free concerts each summer, with notable musicians as guest artists. Dr. Carter is supervising the presentation of the opera and the funds secured will be devoted to sponsor the twenty concerts presented in July and August. The musical director of the opera is James Kelley Guthrie, while Marcella Craft, director of the Riverside Community Opera Association, is general stage director. Principals in the cast are outstanding singers of Redlands, Riverside and San Bernardino.

SUNSET SYMPHONY concert is presented in the Hollywood Bowl, Sunday afternoon, June 6. Lucrezia Bori, soprano is the principal soloist; Joseph Bentonelli, tenor, is the second, and the orchestra is the Los Angeles Philharmonic under the direction of Otto Klemperer. Tickets may be obtained through the Chamber of Commerce. There is no charge.

LIGHT OPERA GUILD of San Francisco, Mrs. Leonard Woolams, president, opened the season with Gilbert and Sullivan's always entertaining "The Mikado". The Guild is adding to the musical life of San Francisco by reviving these various operatic gems.

THEATER NOTES

COMMUNITY PLAYERS of Palo Alto have selected "The Late Christopher Bean" by Sidney Howard for June production. In July they give "Journey's End," the R. C. Sheriff anti-war drama, and in August, Bernard Shaw's "Pygmalion."

SELMA PALEY MOROSCO THEATER, in the Kiofio Studio, Los Angeles, offers the "Cinderella Man" by Edward Childs Carpenter, opening the second week in June.

MAYAN THEATER, Los Angeles, presents "Johnny Johnson" by Paul Green, sponsored by the Federal Theater.

MORRIS ANKNUM, associate director at the Pasadena Community Playhouse, directs a course in acting and play production at the University of California, opening June 26 and continuing through August 6.

COMMUNITY PLAYHOUSE, Pasadena, continues to present two well cost, excellently directed plays each month. The programs change on Tuesday, each play running approximately two weeks, matinee on Saturday only, no performance on Sunday. Gilmore Brown is the supervising director, and Charles Prickett the business manager. The Laboratory Theater operates in the Recital Hall, the production alternating with those of the Senior Players. The main stage productions are:

June 1-12, "Nude With Pineapple" by Fulton Currier.
June 15-26, "Libel" by Edward Woolf.
June 28 to August 4, The Midsummer Drama Festival, telling the story of the Southwest in a cycle of seven plays, opening with "Montezuma" by Gerhart Hauptmann to July 3.
July 5-10, "Miracle of the Swallows" by Ramon Romero.
July 12-17, "Night Over Toots" by Maxwell Anderson.

MEXICAN PLAYERS, Padua Hills Theater, near Claremont, are offering "Yucatan" with a court yard of the Mayland Lodge at Chichen Itza as its setting throughout June, nightly Wednesday through Saturday, with matinees Wednesday and Saturday. Costumes, songs and dances for this play were collected by Padua's director, Mrs. Bess A. Garner, in Yucatan this spring, assuring the charm and authenticity of the production.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, is offering "Meet the Neighbors" by William A. Jefferis, directed by Francis Joseph Hickson.

STUDIO VILLAGE THEATER GUILD, Katherine Kavanagh's little theater on La Brea, Los Angeles, presents "The Call of Youth."

THE PINE STREET PLAYERS, 1609 Pine Street, San Francisco, reopened their theater with a production of "The Path of Flowers," a farce comedy by Valentine Katayev, the translation was made by Alexander Kaun, Russian instructor at the University of California. The director is Phil Mathias.

THE BERKELEY PLAYMAKERS, Berkeley, announce their 1937 playwrighting contest for one-act plays. A first prize of \$25 and a second prize of \$10 are offered for the two best plays submitted. The prize winning plays will be produced by the Playmakers.

ALCAZAR THEATER, San Francisco, stages "Blind Alley," June 5, following the very successful run of "Swing Parade," the gala musical revue directed by Max Dill, sponsored by Federal Theaters.

SEATTLE REPERTORY PLAYERS announce a Summer Drama Festival, June 17-July 17. The plays include "The Sea Gull," "Boy Meets Girl," and "Ethan Frome."

HONOR AWARDS 1937

AMERICAN INSTITUTE
OF ARCHITECTS
Southern California Chapter

AWARDS will be made for work completed since 1933 in southern California, the number of the awards being governed by the merit of the works submitted.

ENTRIES will be judged in the following classifications:

- Residences with less than 6 rooms.
- Residences with 6 to 8 rooms inclusive.
- Residences with 9 to 11 rooms inclusive.
- Residences with more than 11 rooms.
- Remodeled residences, exteriors or interiors.
- Interior decoration of residences.
- Landscape architecture of residences.
- Decorative arts related to residential architecture.

NOMINATIONS FOR AWARDS may be made by any person, and shall consist of the following:

- 8"x10" black and white glossy photographs, showing sufficient details properly to illustrate the work.
- Pen and ink plans drawn to a scale of 1/8".
- Clearly indicated in ink on the back of each exhibit shall appear:
 - The title of the work.
 - The location of the work.
 - The date of completion.
 - The classification as listed above.
 - The name and address of the architect, or creator.
 - The name and address of the owner.
 - The name and address of the contractor.
 - The signature and address of the person nominating the work.

A HANDING FEE of \$5.00 will be charged for each work submitted, which will be refunded if the work is not selected for exhibition.

ALL WORKS receiving Honor Awards will be published in California Arts & Architecture and included in a book of the best residential work of southern California to be sold throughout the country for approximately \$3.00 a copy.

JULY FIRST, 1937 is the final day for delivering nominations to

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Dinners . . . 35c

The Following Examples of Summer Fares are interesting and show costs of Santa Fe travel that are at the lowest:

(Round Trips May 15 and After)

Destination	Coaches	Tourist	First Class
Chicago	\$57.35	\$68.80	... \$86.00
Atlanta	68.45	87.75	\$79.30 104.05
Boston	94.95	125.90	106.40 140.85
Cincinnati	67.35	85.40	78.20 101.35
Denver	38.35	46.00	... 57.50
Jacksonville	74.25	97.30	85.10 113.60
Kansas City	48.00	57.60	... 72.00
Minneapolis	57.35	68.80	... 86.00
New Orleans	56.80	68.15	... 85.15
New York City	89.75	119.30	101.20 134.50
St. Louis	54.35	65.20	... 81.50
Washington	84.25	113.45	95.10 129.40

And Many More

6-37

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ART CALENDAR

CARMEL
CARMEL ART ASSOCIATION: Exhibition of recent work of members.

CORONADO
GALLERIES, Hotel del Coronado: Paintings by artists of California.

CLAREMONT
SCRIPPS COLLEGE, ART BUILDING: The work of students of art at Claremont Colleges.

DEL MONTE
DEL MONTE GALLERIES, Hotel del Monte: Paintings by western artists.

GLENDALE
TUESDAY AFTERNOON CLUB, 400 North Central Avenue: Work by members of the Fine Arts Department of the club.

FILLMORE
ARTISTS' BARN: To June 13, water colors and oils by H. Judson Allen.

HOLLYWOOD
ASSISTANCE LEAGUE, 5608 De Longpre Avenue: To June 12, water colors by George Grosz, famous satirical draftsman.

CHELSEA GALLERY, 8643 Sunset Blvd.: Marine paintings by Lundmark.

FIRMEN PRINT ROOMS, 1735 Sycamore St.: Masterpieces of graphic art.

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American artists.

PRINT ROOMS, 1748 N. Sycamore Avenue: Fine collection of the work of the masters in etching.

STANLEY ROSE GALLERY, 4661 Hollywood Blvd.: Paintings of western life by Maynard Dixon, Work of Genevieve Pell, flower paintings. Also flower painting by Jeanette Lewis. Exhibition by Martha Simpson.

LAGUNA BEACH
LAGUNA BEACH ART GALLERY: Spring and early summer exhibition by the members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd., So.: Oil paintings of the desert and of flowers by Betty Rietve.

LOS ANGELES
BILTMORE SALON, Biltmore Hotel: Throughout the work of Hanson Puthuff.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Work by members of the Ebell Club, with annual competitive exhibit of California painting.

FOUNDATION OF WESTERN ART, 627 S. Coronado Street: June 2 to July 17, Fourth Annual California figure painters, including portraits and figure composition. The gallery will be closed July 18 to Sept. 1.

GUMPHLO GALLERIES, 714 West 7th Street: Several fine 17th and 18th century English landscapes, and an important portrait by Sir Godfrey Kneller.

LOS ANGELES MUSEUM, Exposition Park: To June 28, Index of American Design. Work done throughout the United States under the Federal Art Project. To July 5, Sawhill Painters of Woodstock, N. Y. To June 27, paintings by Irene B. Robinson. To June 30, exhibition of the work of students of Otis Art Institute.

PUTZEL GALLERIES, 4729 Hollywood Blvd.: Post-impressionist paintings.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: "Tonal Impressionists of California." Exhibiting artists include Frank Tenney Johnson, Seymour Thomas, Alison S. Clark, F. Jolles Chamberlain, I. Mason Reeves, Ralph Holmes, Theodore Lukits.

OTIS ART INSTITUTE, 2400 Wilshire Blvd.: Exhibition of students' work.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by Henrietta Hoopes. Paintings by Tereckovitch, who has just completed a very successful show in Chicago.

French moderns, including Vlaminck, Picasso, Dalí, Miro.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: Paintings of western range life by Tillman Goodan, cowboy painter.

ZEITLIN'S BOOK SHOP, 614 West Sixth St.: Prints, etchings and water colors by Arthur Miller.

MILLS COLLEGE
MILLS COLLEGE ART GALLERY: June 27 to August 1, the first exhibition of the works of Oskar Kokoschka of Prague to be held in the United States since 1915.

OAKLAND
BAY REGION ART ASSOCIATION, 14th & Clay Sts.: Water colors by J. Vennertson Cannon.

OAKLAND ART GALLERY, Municipal Auditorium: To June 13, Second Annual of Sculpture: June 17 to July 1, permanent collection.



One of the six large murals in the new Los Angeles office of the Southern Pacific Company. The subject of this mural is Safety, depicting a woman holding up her arms in warning with the tracks and semaphore in the background. Created and executed by Anthony B. Heinsbergen, the composition in this panel is particularly striking.

PALOS VERDES
PALOS VERDES ART GALLERY, Public Library: Sculpture by sixteen artists of the southland, arranged by the Community Arts Association. Sculptors represented are: Karoly Fulop, Eugene Maier-Krieg, Jason Herron, Henry Lion, Merrell Gage, Kathleen B. atkins, Frank L. Ingels, Ettore de Zoro, Velma Adams, Thyrja Bolden, Ella Buchanan, Maud Daggett, Pierre Goldstein, and Gordon Newell.

PASADENA
JOHN C. BENITZ GALLERIES, 27 S. El Molino Ave.: A notable collection of old prints. Rare Japanese gold lacquer boxes of the 18th century, also a few Shensi Chinese lacquer boxes.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore.

SOUTH PASADENA PUBLIC LIBRARY, El Centro St. and Diamond Ave.: Throughout June, a joint show by David Anthony Taussky of New York, and James Spaulding of Pasadena.

SACRAMENTO
CALIFORNIA STATE LIBRARY: Photographic studies of the California Missions by H. Pascal Webb.

SAN DIEGO
FINE ART GALLERY, Balboa Park: June 11, opening and reception, 9th Annual Southern California Art Exhibition: paintings in oils, water colors, pastels, and sculpture. In the Gallery of Fine Prints: Special loan collection. Gallery of Japanese prints, lithographs made under Federal Art Project. Oriental examples, Old Master's Gallery. Children's "Room of the Sea": a collection of interesting subjects pertaining to ships and sea life.

SAN FRANCISCO
AMBERG HIRTH GALLERY, 145 Post Street: An exhibition of ceramic by western artists and potters.

THE ART CENTER, 730 Montgomery Street: Water colors and oils by Chee Chin S.

ARTISTS' COOPERATIVE GALLERY, 146 Geary St.: June and throughout the summer, group shows of cooperative members.

M H DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening June 5, Arabian photographs by Hans Hellfritz. Exhibitors for children are: Toys of the 18th, 19th and 20th centuries from the collection of Mrs. A. T. Chick; to June 20, school children's paintings from China, Japan and India; opening June 23, school children's paintings from central and northern Europe.

PAUL ELDER GALLERY, 239 Post St.: June 14 to July 3, etchings by Jeanette Maxfield Lewis; July 5-24, oils by Jose Ramis; July 26 to August 14, water colors by Clifford Warner.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening June 1, old master paintings from the collection of E. John Magnin of New York. Opening June 5, a comprehensive exhibition of the works of the celebrated 18th Century Spanish artist,

Francisco Goya. Leading museums and private collectors have contributed important examples of the artist's work. In addition to the canvases, mainly portraits, are two hundred etchings and aquatints by Goya.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To June 13, San Francisco Invitational Salon of International Photography. To June 27, paintings by Alexey Jawlensky. To June 27, sketches of modern dance movements, Robineau Memorial Exhibition of Ceramics. June 20 to July 12, painters and sculptors as illustrators.

SCHAEFFER, 134 St. Anne Street: Final exhibition of students' work on June 19.

SAN GABRIEL
SAN GABRIEL ART GALLERY, 343 South Mission Drive: Exhibition of the work of Gounod Romandy, artist and violinist; in the Print Room, a collection of psychological drawings by Evelyn Payne Hatcher.

SAN MARINO
HUNTINGTON LIBRARY ART GALLERY: Constitutional exhibition supplements the exhibitions regularly on view in the Art Gallery, Library and the Botanical Gardens.

SANTA BARBARA
CHAMBER OF COMMERCE ART GALLERY: Summer show by the artists of Santa Barbara. Daily from 9 to 5, Saturday, 9 to 12, closed Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: Exhibitions by local and invited artists.

SANTA MONICA
SANTA MONICA PUBLIC LIBRARY: Throughout June, exhibition by the Painter's and Sculptor's Club. Supervised by Stewart Robertson.

STOCKTON
HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings by Oscar Galgiani, Stockton artist. Paintings, drawings and prints by Joseph Sheridan, Eastbay artist. Haggin collection of American artists of the 19th Century.

MISCELLANY

A DEPARTMENT of ART will be included in the 1937 Summer session which opens at the University of California at Los Angeles on June 28. J. Harold Williams is Dean of the session. Courses will be offered in art structure, drawing and painting, the history of art, industrial art, advanced painting, industrial design, and other important fields. George James Cox, R.C.A., who heads the U.C.L.A. Art Department, will instruct many summer courses. A visiting member of the art faculty, will be Allen Workman, instructor in art at the Los Angeles Junior College. The U.C.L.A. summer classes are open to everyone interested. During the summer weeks the University regulations are made more liberal and auditors may take work without for-

malty of examinations, grades or credits. Bulletins listing all art courses, as well as some 200 other U.C.L.A. summer classes are available at the Office of the Summer Session Dean, 405 Hilgard Avenue, Los Angeles.

SCHOOL OF FINE ARTS, Chestnut and Jones Streets, San Francisco, gave awards of merit to 111 students this year out of the 400 enrolled. The Anne Bremer Memorial Fund, the Angus Gordon Boggs, the Virgil Williams, the Junior League of San Francisco and the James D. Phelan Scholarships were given to 21 students, and three high school scholarship, s offered by the school, were awarded to Mission High, Fremont High and Hayward High. The school is an independent institution functioning entirely under the San Francisco Art Association.

THE DIRECTORS of the Paris Exposition have included several artists from the San Francisco Federal Art Unit in the large United States show. Mr. Worth Ryder of the University of California Art Department has been invited to lecture before the International Art Congress on the work of the Federal Art Projects. He will discuss large public works in mural decoration, mosaic, fresco, tempera, supplemented with photographs of California projects.

ART CENTER GALLERY, San Francisco, announces the closing of the Montgomery Street center and the opening of a studio in the Mercedes Building on Post Street in September. The new gallery is smaller than the old one but is more accessible, and while some visitors will deplore the lack of Bohemianism, others will favor the more convenient location.

MUSEUM OF MODERN ART, New York, is offering a novel show. It is a comparative exhibition of prehistoric rock pictures (Frobenius collection) and modern paintings by Arp, Klee, Matisse, Miro, Lebedev and Lissitzky. There is a small group of pictograph reproductions of California Indian petroglyphs. The reproductions of primitive paintings made by prehistoric man 8,000 years ago in the Fourth Ice Age, come from the caves of Spain, South Africa, Norway and Rhodesia.

BUCKLEY MAC-GURRIN has been appointed director of the Los Angeles County Federal Art Project to succeed S. MacDonald-Wright, who has been in charge of the Los Angeles County activities of the Project for the past year and a half. Mr. Mac-Gurriin has with the Federal Art Project, as a painter, for more than a year, and is completing a series of ten large mural panels in his own home at Los Angeles County Hall of Records. A native of Kalamazoo, Michigan, Mr. Mac-Gurriin received much of his art training at the University of California and at the Berkeley School of Arts and Crafts. He also studied in Paris, at the Goussier Academy, and has lived and worked in France for a number of years. His paintings were exhibited at the Salon d'Automne in 1930 and at the Salon des Tuileries from 1927 to 1932.

THROUGHOUT VENTURA COUNTY the Artists' Barn at Fillmore, recently opened by Lawrence Hincley, painter, is becoming well known because of the diversified interests involved. The exhibitions include not only oils and water colors but crafts, and of the latter workers in the neighborhood have revealed unusual talent. Then a lecture course is held at the Barn with good speakers.

BERKELEY PUBLIC LIBRARY has installed a printing lending department whereby card holders in the Berkeley Library system are privileged to take out for thirty days any book or collection of more than a hundred different lithographs, done by artists of the Federal Art Project. The prints made by Federal artists are the property of the Federal Government and cannot be acquired by private individuals, therefore the lending library does not compete with any selling agency.

BROADBANDS SCHOOL OF EDUCATION, Whittier College, 714 West California Street, Pasadena, announces a course in Art Appreciation and Flower Arrangement by Amy May, opening June 21, 4 to 6. Credits given.

"DO NOT TAKE MODERN ART as a personal insult just because you do not understand it at your first angry glance. With sincere study, you may find that it excites you and enlarges your mind. If so, if you may quite rightly still think that this or that is devoid of meaning and has no artistic excuse to justify it. Remember, however, that it is something different. It may well deserve more thought rather than less, and it may, at least, give promise of furthering many of the things you are still in appreciating some of the essential points of judgment, you will widen the scope of your knowledge and understanding of most of those who are recognized as the great masters of the past are still great when judged by the standards of today. From the Seattle Art Museum Membership News.



A FRENCH RECIPE CREATES A CALIFORNIA LANDMARK

The split pea is king with an established domain at the base of Santa Ynez mountain range near Hearst's San Simeon ranch. Its prime minister is Anton Anderson, a Danish chef, who in the good old days at Sherry's, in New York, catered to such epicures as Willard Mack, Diamond Jim Brady, Reginald Vanderbilt and others who sought their pleasures in the realm of good food. The kingdom of the split pea is a little jewel set in a resplendent valley in California on the Mission trail between San Francisco and Los Angeles. The recipe that crowned the split pea, which brews a soup that has given inspiration to the immortal Brisbane and has coaxed the dean of newspaper publishers from his own most famous kitchen at San Simeon Ranch, Anton says his wife, a French lady, brought from her family archives. Last year, says the Maestro, we used fifteen tons of split peas, enough if laid side by side to string a two-strand necklace around the globe. This famous recipe for split pea soup has built a California landmark, the Buellmore Hotel, at Buellton.

ART NOTES

By LEO S. GOSLINER

WHEN in spring Dame Nature awakens her torpid faculties, when she daintily pushes the green blades up from the hillside, she also blows the dust from the water-color box with her March blasts. So we, who have huddled about the fireplace firmly clutching our pens during the winter, drop them, clean the pans of hardened color which we should have removed last fall and sally forth into this awakening world. Water-colors are maddening creations and the long months' absence has not strengthened our hands or eyes. Thus time slips by, engrossed as we are with creative zeal, it's almost time to bring out our oil paints, and our pans are almost empty. How else can we account for the absence of art notes in the May issue?

Since water colors and spring and youth are so closely identified the frankly commercial venture touring the state under the name "California Group" finds our interest. This collection of water-colors by a number of local youngsters is traveling with a lecturer and contains the works of such young luminaries as Millard Sheets, George Post, Barse Millar. It is a novel and intelligent way to stimulate sales of works whose spirit admirably fits the modern decorative scheme.

If you took a girls' drill team, equipped it with wooden guns and paraded it in the State Armory, you would not have an army. You would have a girls' drill team with wooden guns in the Armory. And when you invite international photographers to exhibit in a local art museum, you get photographs in an art museum, plenty of photographs. Flip the pages of any smart, slick magazine and the splendid photographs represent the photographer at his best, when he is making his living. The vitality and importance of his subject transmits itself to his work. Invite him to a salon and he immediately becomes myopic and the artistic fuzz which he creates reflects his pomposity. The Invitational Salon of International Photography, now current at the San Francisco Museum of Art has an interest aside from its quality as art. It is an excellent commentary on how men think. How stolid are the British photographers, how tenaciously the British, the Canadians, and the Australians cling to the photographic styles of twenty years back. Here is a photo resembling a drypoint, this a lithograph, and those, three thicknesses of muslin before the lens. The Indians display a splendid argument for

(Continued on Page 39)

THE DRAMA IN SAN FRANCISCO

"DEAD END"

A MEDIOCRE play is a difficult subject upon which to write; for, unless one dislikes it or becomes absorbed in it, there seem to be few salient features. "Dead End" merits as little criticism as commendation. It is only a play with an excellent stage setting and a few supposedly improper, or should I say realistic, words. The scenery is the best feature of the play—a river wharf and water tank being built in the orchestra pit giving an appearance of fact, painted apartment houses in the wings looking surprisingly like apartment houses, and, most important, a general effect of actuality.

The plot of "Dead End" is indifferent. A gang of young boys have their headquarters by a river at the end of a street. One of the "past graduates" of this urchins' organization, "Baby Face" Martin, a gangster, returns to see his mother and his former girl friend. He is supposed to be a product of environment, and he exemplifies this by occasional displays of scenic brutality. Another person who had belonged to the same group, but studied at the university and became an architect, falls in love with the mistress of a well-to-do business man who lives in an adjoining "rich men's" apartment house. What could one expect but that the striving young architect should turn "Baby Face" over to the police and pocket the reward money? Naturally this affluence is insufficient for the richer man's mistress and the architect is subsequently ditched. But there is a young hoodlum for whom the police are hunting, and the architect suggests giving the boy to the police and using his reward money for financing the kid's legal escape from an unjust punishment. He then walks off the stage with the young hoodlum's sister.

"LOST HORIZON"

On the screen we have had a really creditable production. "Lost Horizon" has been playing for a number of weeks to houses that are full, even on week nights. Full house, higher than average movie prices, and a long run are certain signs that Hollywood has produced a worthy show.

Possibly the greatness of this movie is due to James Hilton, the author; possibly to Robert Riskin who adapted the book to the screen; possibly it is due to Frank Capra's direction. But more than anything, it is a combination of everybody from the author of the novel to the technical adviser.

(Continued on Page 40)



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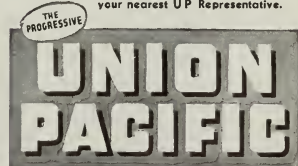
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"The Land of the Navajos" furnished the decorative motif for the new train. Floor coverings, upholstery, and the colors throughout the train have been matched with the hues of the landscape.

Decorative designs have been selected to depict definite traditions. Photographs present the Navajo at work before the loom; faithfully executed wall murals depict the ceremonial "sand paintings." All are reproduced in natural sands of the desert, and lamps, wall hangings, and shades show in each case the craft of the Southwestern Indians.

In the observation car the coverings are reproductions of Navajo weaving, and the lighting fixtures in the rear represent the ceremonial plumed arrows. The carpet, of sand color, forms the base of the decorative scheme, with side walls of copper and ceiling of turquoise.

The desk and book case have Mexican parota tops finished in dull black, with bleached and weathered Mexican mahogany legs. The windows have brown drapes and tan roller shades. The satin finished chrome plating on the hardware, although modern, is yet a silvery color.

The ornamentation of the pier panels employs authentic copies of sand paintings which occur in the story of Dsiilyi Neyani, the "Myth of the Mountain Chant." These figures are executed in native colored sands and charcoal exactly as Navajo prophets have made them for generations.

Even the cars take their names from the Southwest—Isleta, Laguna, Acoma, Cochita, Oraibi, Taos and Navajo. The first two cars of the train include the post office, mail storage space and baggage compartments.

The third car, Isleta, includes sections, compartments and drawing room. The fourth car, Laguna, is similar in design. The fifth car, Acoma, includes the cocktail lounge, bar, barber shop and quarters for the crew where they may rest even during the day runs. The sixth car, Cochita, is the diner.

The seventh and eighth cars, the Oraibi and Taos, include bedrooms, compartments and drawing rooms, while the ninth car, the Navajo, besides its drawing rooms and compartments, contains a rear section devoted to the observation lounge.

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THE MIDSUMMER DRAMA FESTIVAL

GOOD fortune as well as good judgment does seem to play a part in the conduct of the Community Playhouse at Pasadena. Whether by accident or design things seem to conform, to relate facts and fiction, and not only on the stage, as witness: Apparently it was just a fortuitous circumstance that no sooner had the story of the great southwest been selected as the theme for the third annual summer festival when immediately came the announcement of the designation of the Playhouse as the State Theater. This selection does not mean a subsidy or anything akin to that but it is an honor, something like a University degree, and adds another distinction to the Playhouse record.

These Drama Festivals have marked the past two summers most agreeably and have been stimulatingly varied, though the same dramatist, William Shakespeare, authored the previous cycles. Because the great English Bard knew no limits in his imaginative and historical presentations it was possible to use his plays with no danger of surfeiting the audiences but it was never the intention to establish the festivals as strictly Shakespearian ones. According to Gilmor Brown, supervising director of the Playhouse, the guide in each year's festival choice has been, and will continue to be, a well-rounded and colorful cycle of plays, representative of historical significance, either in geographical or chronological importance.

The festival is scheduled for a seven week period, June 28 to August 14, and through the plays selected the march of southwestern history from 1470 through 1900 is offered in footlight pageantry. "Montezuma," Gerhart Hauptmann's elaborate and exciting drama of conflict between Aztecs and Spaniards opens the play cycle. Following in order will be: "Miracle of the Swallows" by Ramon Romero, a play of San Juan Capistrano and the legend of the mission; "Night Over Taos" by Maxwell Anderson; "Juarez and Maximilian" by Franz Werfel; "Girl of the Golden West" by David Belasco; "Rose of the Rancho" by Belasco and Tully, and "Miner's Gold" by Agnes Peterson. Each play is performed for one week, and through them the adventurous, hot, eager life of an absorbing period pervades the theater.

A delightful and much enjoyed part of the festival, the really social side, lies in the Wednesday morning breakfast, served in the patio with various hostesses presiding at the flower-decorated tables and with a speakers' table from which much entertainment comes. Writers, directors, producers, stars of the stage and screen are among the guest speakers and they all have something to say, some vital and constructive thing. On Sunday evenings during the festival a series of lectures will be presented by authorities on the history, art, literature and drama of the southwest.

In presenting this new type of drama series the Playhouse not only provides entertainment but stimulates the interest in the really dramatic and romantic history of this western world. While no land depends upon tradition for its physical growth the imaginative, the poet, the musician demands a background of color, or valor, the clash of swords, the din of battle. All of this the past provides, we may enjoy it to the hilt on the Playhouse stage, and at the same time heartily prefer to pass on less furious traditions of the west to be.



Silver by Porter Blanchard

Photograph by Stuart O'Brien

The maiden voyage was the inspiration for this arrangement of the bridal table by Grace Walton. All the details have been carried out in the symbolism of the sea—white for the ship and white for the bride

ALL DRESSED IN WHITE

JUNE as a wedding month is traditional, but no matter what month is chosen as the bridal one, all the arrangements must have the same eager, enthusiastic and methodical attention. The latter is stressed because no detail must be overlooked, everything must move precisely and have all the grace of an old-time minuet. A wedding is the one moment when the young woman in the dramatic role of the bride should have an impeccable stage setting and be surrounded by a cast wherein all know their cues and muffle no line or action.

A wedding may be as simple or as elaborate as the circumstances of the family demand but it must be marked by all the niceties of decoration and decorum. A wedding may be made memorable through the perfection of detail whether large or small. Simplicity is not a synonym for plainness but properly interpreted a simple thing may be the essence of perfection.

Custom has established certain rules from which a few variations are permissible but the outline is practically the same. First the decision as to whether the wedding be at a church or at home. The church permits a larger invitation list, and also is better adapted to a long line of attendants. Usually the guests at a home wedding are limited to the families of the bride and groom and their intimate friends. In any event only relatives and close friends are asked to the reception, breakfast or supper at the home. In many cases, particularly here in California, the service is read in the garden, which results in additional beauty in the setting and provides for a longer list of guests. The riotous prodigality of the flowers this season seems to cry out for more and more brides that no beauty may be wasted.

A nautical theme, as in the illustration, carries the thought throughout the table arrangements, stressing the table created for the bride and her attendants at which she presides before starting on her cruise of life. First the cloth, made especially for the ensemble, is of fish net with dainty organdie bands, edged with two rows of white cord. The napkins are of white organdie, bound with cord and finished with a knot. In the center of the table is a glass disk around which is tied a heavy white cord and upon which rests the wedding cake, simulating a large ship's bell. The table decorations are of white painted sea fan and star fish, with lace and mushroom coral, while calla lilies, repeating the flowers of the bride's bouquet are arranged on clear white disks at both ends of the table. Place cards are of pearl window shells supported by dainty bits of lace and mushroom coral. This arrangement is for a morning wedding but would be equally desirable for the evening, when three crystal candle holders, with tall white tapers, would be effective on either side of the arrangements at each end of the table.

The remaining guests may be served buffet style, with the decorations following the same theme but on a more dramatic scale on a large table in the dining room. Punch is served from a round table with a glass top, using a frosted glass bowl with cups to match, ringed with a wreath of white flowers. The black coffee table may be rectangular in shape, also with a glass top, and may be accented by a tubular glass container holding a low compact arrangement of bovardias, gardenias and myrtle leaves. A long, narrow, mirrored table may be used for the boxes of wedding cake, one handed to each guest on departure. The boxes can be of brushed silver, tied with silver ribbon, ornamented with cellophane sip straws and a small cluster of waxed orange blossoms. The table is flanked by tall glass vases holding long stemmed calla lilies, while children of the family, a little girl in tulle with a wreath of orange blossoms, a little boy in white satin with a boutonniere of orange blossoms, pass the boxes to the guests.



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ANTIQUES

By ALICE R. ROLLINS

COVERLETS OF LONG AGO

FROM the dawn of civilization necessity has provided the covering for the body, the wall and the floor. Whether it was a tent on a barren desert, a castle on a bleak hilltop or the rough log house of our own forefathers, life was made more comfortable by rug, wall covering and blanket.

Under the all-embracing classification of textiles come tapestries, rugs, coverlets, linens, blankets and in fact anything woven whether it is the finest of silks or the coarsest of burlaps. Weaving was a necessary thing in the early life of our forefathers and they lost no time in putting it in operation. Flax for the linen thread was planted and harvested and sheep were raised for the wool they produced. Mineral and vegetable substances were found in abundance to make the dyes for the textiles and the wealth of new material in forest and stream furnished patterns for the designs. For no matter how practical an article must be the maker unconsciously, perhaps, expresses his conception of beauty in some form in creating it. This may take the form of his own individuality, or a patriotic or religious concept. In our own early handicrafts this has often been the means by which we have been able to name the locality and individual who made many of the antiques we collect today and is part of the fascination and charm we find in all antiques.

In the making of coverlets we must remember the entire work was carried on within the home. The weaver not only wove the coverlet, but had to supply the materials. Our early housewives were not privileged to step to a telephone and order by number, size, color and quality and thread or yarn they wished to use. We take so many luxuries for granted today! In order to obtain the linen thread needed, first, the flax had to be grown, then hackled and spun. The wool must be sheared, cleaned, dyed and spun. Before the thread or yarn was colored dyes had to be made. Roots, leaves, barks, stems and even flowers were gathered by the busy housewives. And the materials were not gathered at just any time. Many of them had to be prepared at certain seasons and at the right stage in their growth. Blue was a favorite color in many things produced by the early craftsmen. We find it in much of the early decoration of pottery. In weaving, indigo and woad were used. Red was obtained from cochineal, logwood, and madder. Brown and yellow were obtained from the bark of the red oak, butternut and hickory. Green was made from the juice of flowers of the goldenrod combined with indigo. Pokeberries boiled with alum made a beautiful red. And the petals of the wild iris yielded a juice that made a fine purple. Sassafras produced yellow and orange. A good black was obtained from the gallberry bush. With these colors were used certain mordants which produced different shades. The most common of these were alum, coppers, blue vitriol and cream of tartar. Mixing the dyes was not as simple a process as it might seem. Some of them required days in their preparation and the process was long and tedious.

In the early days of our colonies the rugs, homespuns and coverlets were produced by spinning wheel and loom by the women of the household. The men were busy out of doors with clearing the land and growing crops. It is interesting to read that an edict of the Massachusetts Colony as early as 1640 directed the proper growing of flax and a bounty was offered for linen—grown, spun and woven. Every household was compelled to spin a certain weight of flax annually.

As the yarns used in weaving were handspun, spinning was a necessary accomplishment of the times. In weaving the coverlets, the best spinner of the family was called upon to furnish the yarn, for it had to be of uniform texture.

Conventional designs were used as patterns in coverlet weaving and these were influenced very largely by the nationality and locality of the weaver. Added to these were the political and historical events of the day.

Our old coverlets have a wealth of romance woven into their threads of blue and white and red and green and brown. Some of the pattern names are beautiful: "Rose in the Wilderness," "Flower of the Mountain," "Mountain Rose," "Captured Beauty," "Baltimore Beauty," "Bachelor's Delight," and "Mother's Favorite."

The coverlets were woven in two halves and then joined. Sometimes we find these separate halves in the shops, showing a border on three sides only. Some of the two-ply spreads are very beautiful, showing the color prevailing in the background on one side and the white on the reverse. The initials or name of the weaver or recipient, together with the date are often found woven into the corners of the coverlet. Coverlets dating before 1800 are hard to find. The most of them date from about 1830 to 1860. The wear and tear of usage has taken many of them, but others are carefully treasured heirlooms in families.

As settlement moved ever westward the spinning wheel and loom were necessary accompaniments in the new home to be established and we honor the indomitable spirit of these pioneers who did their task so well.

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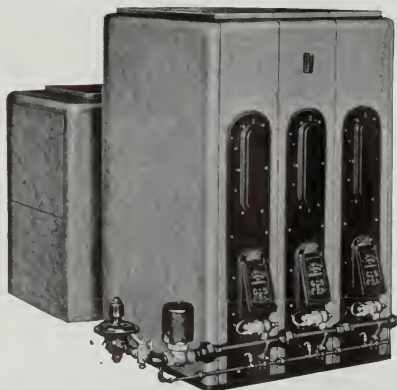
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By MARK DANIELS, A.I.A.

HEAT

THIS letter has just come in: "Please understand that this is penned more in sorrow than in anger, but RUNNING FIRE seems to be drifting into a page of anecdotes and compliments.

"For several years it was too funny for words. Then, slowly, the heat of FIRE cooled off. Have you lost the intestinal fortitude to scorch people and things a little now and then?"

"SAD, BUT CONSTANT READER."

Well, Sad, but Constant Reader, perhaps you are right. Perhaps I am getting old and the inner fire can no longer reach the point of my pen. Perhaps the rolling hills and the peaceful expanse of the blue green waters that I see from my window have killed the old vindictiveness. But if reform I must, there is "no time like the present".

Perhaps it is because I am sick "unto death," of reading letters filled with clap-trap, hackneyed phrases such as "intestinal fortitude." What's the matter with you? "Intestinal fortitude." Ugh! Didn't you have enough of it to write "Cuts"?

"More in sorrow than in anger" was translated from a cuneiform inscription found in a deep well, that had been used for household purposes, beside the crushed skull and dry bones of an Assyrian with a nail-like implement in one hand and a maul in the other, and editors and publishers have been hurling out his progeny ever since. It is thought that the man who first said "Too funny for words" was the grandfather of this man thrown in the well.

If you plan to persist in this sort of thing, let me add a few to your collection. "Sleep of the just," "Irony of fate," "Psychological moment," "The inner man," "In durance vile," "Not wisely, but too well." Have them all made on rubber stamps, arrange them alphabetically and you will never need your pen except for signature.

Believe me, dear "Sad, but Constant (and perhaps lone) Reader," this is "penned" in the spirit of the "Fire that burns but does not warm", or something like that. Look it up in your collection.

MISTAKEN IDENTITY

WE were seated around a luncheon table in the club so many years ago that I have forgotten the names of all but two, William Sproule, then president of the Southern Pacific Company, and E. O. McCormick, vice-president of the same company.

Even in those remote days, the windows of Podesta and Baldocchi contained marvels of floral beauty, and a particularly glorious arrangement had been the talk of the town the day I speak of.

As the luncheon progressed, a discussion arose as to whether "Baldocchi" was pronounced "Baldochi" or "Baldoki". There were no globe trotters at the table. Sproule and McCormick were on opposite sides, each claiming he was right because he knew Baldocchi like a brother. The result was a wager of a bottle of the best Rhine wine the club could supply for each man at the table, the bet to be consumed before going to the florist shop to settle the question.

As we entered the store, McCormick, who was always impetuous in those days, rushed up to a man dressed in morning coat and striped trousers, and, pumping his hand, said, "Hello, Baldoki, old fellow, I haven't seen you for several weeks. It's good to lay eyes on you again. My, but you're looking fine. Now, Bill Sproule and I have a little bet that only you can settle, old friend." Here Sproule interrupted to shake hands and say "Yes, Mr. McCormick claims to have known you as long as I have, which I doubt. But that is not the question. It seems impossible that anyone in San Francisco

would not know the correct name of each distinguished member of the famous firm of Podesta and Baldocchi." Sproule was always meticulous in conduct and speech. "Yes," said E. O., "Bill, who has known you nearly as long as I have, insists that your name is pronounced 'Baldochi', while I know it is 'Baldoki'. Will you be so gracious as to settle the matter once and for all by telling us how you, yourself, pronounce your name?"

The gentleman in the morning coat bowed low and gracefully. Then he stood very erect, took a pace backward and said, "Podesta, gentlemen, Podesta."

TITLES

I DON'T know whether Mrs. Wallis Warfield wants to be called the Duchess of Windsor or not. I hope she doesn't, for I like her as much as I do some of her relatives whom I know, although I do not know her. And I like the Duke as well as I do her, although my only contact with him was when I bumped into him, with an apology, early one morning in an oyster house in Piccadilly.

These titles have a way of developing a reverse English. For the past fifty years members of the executive staffs of large corporations have been given, and have accepted, titles in lieu of cash or other negotiable remuneration. General superintendent, executive director, and comptroller are some. But the one that has saved more money to the corporations than all put together is "vice-president". Some companies have twenty of them.

Now, however, with the discovery that houses of assignation, dope peddling, lobbying, and bootlegging are being carried on by some of our corporations, the title of "vice-president" has taken on a new significance. It is not impossible that a duke might find himself a dupe—dupe of religious intolerance.

LOSS AND GAIN

IT'S AN ill wind that has no turning, or what's one man's loss is another's worm, or something like that. Anyhow, there is a lot of argument about the possibility, I'd say probability, of the Golden Gate Bridge eventually forcing the Golden Gate ferries out of business.

Some say, with tearful eyes, that when the ferries stop running the delightful boat trip across the gate, with the glorious views of islands, bridges and distant bays, will be no more. The pooh-poohers retort that once you get a view out to sea from the bridge all else will be forgotten. But there is one slant that seems to have been missed.

The science of treatment for stagnant, or tired livers has taken a strong turn toward the vibratory method. That method is also recommended for reduction of superfluous flesh. Men go to gymnasias to ride mechanical horses while women buy expensive vibrators. I can afford neither. So, when I feel in need of a thoroughly good shaking up I take a trip to Sausalito on the ferry. I shall miss these treatments.

MOTIFS

NOT so long ago one of the syndicates started the publication of "Oddities of the News." I deplore its ceasing.

In it were many items that were odd because they were details of life that were so common to all of us—like a man going to sleep with a cigaret in his mouth and awakening with a conviction that lead him to the operating table to get relief from ulcers of the stomach.

One item that I remember was a man who spun the rear wheels of his Ford at the entrance to his

garage, where the mud was deep, until he lost all patience and self control. So he went into the house, got his old revolver from the shelf, came out and, standing by the battered hood of his car, he shot himself through the head.

Crazy, we would say. But if you call that crazy, what do you think of a friend of mine who recently married because he could not remember to buy a fresh tube when he ran out of tooth paste. It was the only way he could devise by which he might delegate to a responsible person, the duty of keeping his medicine cabinet equipped with tooth paste. Perhaps he was not so crazy. Less honorable, and far less moral reasons have sufficed to bring about many a marriage.

DERNIER RESSORT

WE have had the war to end all wars, there is the cough to stop all coughs, so why not the strike to end all strikes. That may be the millennium but it is my opinion that we are on the threshold. Communism, Nazi-ism, Fascism, are only silly vanguards of the labor movements. When the time comes that street brooms, raincoats, and nosebags are kept in banks while financiers are sweeping out the labor headquarters and emptying the sawdust from the corner cuspidor, labor will at last have had its way, though even a banker will strike.

When the strike habit has taken deep root we will have peace. That will be when we have strikes against striking. Then we will all be happy. If the toothpick makers strike, the dentists will strike. If the street sweepers strike the horses will quit eating. Everyone should strike at once against or for everything. Let's have sit-down, lie-down, stand-up, knock-down and run-down strikes. Let's all picket everyone and everything—strike against food, war, babies, riding, walking, eating, breathing, living. We need not call a love strike. We've forgotten what the word means. But let's strike for higher, bigger and better everything. Hell, let's quit this pussy-footing and have a REAL strike.

ANOTHER CYCLE

IN the heart of Cambodia stand the ruins of Angkor-Vat. Her five great towers glisten in the tropical sun that heats the creeping jungle below. The hiss of reptiles echoes through her crumbling corridors as the glory that once reflected man's genius lets fall the dust of her disintegrating sculpture on the lairs of wild beasts.

In the plains of Timbad stand the ruins of one of the glories of Rome. Through her mighty arches and paved streets roan wolves at whose silent tread the lizards dart beneath doors that once opened to long robed scholars and warriors with shield and sword.

In Yucatan the leopard and panther snarl as they tear at the ever encroaching jungle that has destroyed the temples of the dreaming Mayan and threatens their own diminutive dens.

In Egypt, in Persia, Babylonia, in China, in Peru, the visions of inspired men have risen only to be destroyed by men.

On the hills and in the valleys of San Francisco are prophetic towers made possible by a combination of wealth and inspiration. Their tops glow in the light of rising and setting sun. If conditions continue along the lines now directed, they will be the haunts of bats, the roosts of vultures and the home of the condor. The bear and the puma will stalk the streets, the cisterns will become dens of rattlesnakes and the world will have one more monument to the rule of labor.



Photograph by Don Milton

Four sections upholstered in bright red and white duck make for bright conversation on a lazy day. The sturdy bamboo is painted a soft putty color enlivened by a red and white pig, glasses with red ponies and a brilliant tray. The rug is gay in black, white and gray. From W. & J. Sloane in Beverly Hills.

THE OUTDOOR LIVING ROOM

By BEN DAVIS, A.I.D.

Dining al fresco takes on added zest when white wrought iron furniture with canary yellow upholstered chairs makes a sparkling background for the blithe laughter and camaraderie of the guests. To further the festive air a great bowl of yellow flowers is placed in the special receptacle and shows through the glass top. From J. W. Robinson Company in Los Angeles.



Photograph by Preston Duncan

SUMMER brings to us a complete change of pace and mood. Confining walls open to embrace the world outside and to merge the house with the garden. Habits of life are adjusted to the open air and it is not unusual to find the dining and living rooms deserted in favor of garden, terrace and veranda.

This custom of outdoor living is the product of a gradual development. Peoples of temperate climates have for generations adjusted their methods of living to the out-of-doors for at least some part of the year. Summer evenings spent on the "front porch" is an acknowledged American custom of long standing. In the west, particularly of late years, there has been a gradual moving out of the house and into the garden for the summer months. Today the "outdoor living room" is an accepted part of every household that boasts a garden or veranda.

In the not so distant past the outdoor living room was often furnished with the discarded finery and furniture of the household. Pushed out of doors, painted brilliant colors and equipped with bright cushions, these remnants of a former glory tried to fit into the scheme of outdoor living. Often the effort was useless and the pieces, no matter how courageously painted appeared to be forlornly wearing a gay disguise. Unsited in design or purpose, furniture of this type never lost its appearance of a hand-me-down, and ill became the outdoor scene.

Today, however, there looms upon the horizon a new form of "Exterior Decoration" which possesses the appeal of romance and a wide scope of possibilities. Gardens and out-

door living rooms assume an increasing importance in the scheme of living. The western custom of the barbecue pit, outdoor games of skill and chance, demand outdoor themes of living. The popularity of badminton, tennis and other garden games takes us into the open and after the game we do not agreeably relinquish the habit of the out-of-doors.

Exterior decoration offers style and color possibilities that are not feasible or appropriate to the rest of the house. Here is an opportunity to indulge all of one's suppressed desires for the unusual in color, design and decoration. With the sky for a roof and the subtle tones of nature as a background, sharp contrasts of color and new and different forms of decoration can be made use of without fear of criticism.

The custom of the "lanai" or outdoor living room of the Hawaiian Islands, has inspired a whole "school" or type of outdoor decoration. These outdoor living rooms provide comfort and suitable furniture for every need and purpose of the day. The living room proper, in the house, is utilized for more formal occasions. Out-of-doors where every breath of air can be enjoyed to the utmost is the real living quarters of the family. Some ten years ago, a definite type of furniture was created in response to the needs of these outdoor rooms. Highly stylized, using materials native to the Islands this furniture soon made its way across the Pacific to be incorporated into our own scheme of outdoor living.

"Lanai" furniture has placed emphasis upon the cultures of the Pacific, with particular stress upon the Polynesian. These simple

Island people, born to a code of nature and living practically their entire lives out-of-doors, created art forms that translated the moods of nature in all its manifold expressions. The sea, the storm, the great bowl of the sky were all equally known and loved by the Polynesians and it was instinctive with them to interpret nature in their art. Today present day designers can look to this art for inspiration and resources in creating appropriate textiles and furniture for the outdoor living room. The infinite variety of patterns in the Tappa cloths are admirable source material for many modern upholstery and drapery fabrics. The wood carvings, textiles and pottery interpret nature in a way that is effortless and in no manner strives to compete with its surroundings. Here is an art expression that does not fake nature in a realistic manner, but translates it with understanding.

The culture of the Orient was not a stranger to the out-of-doors. The Chinese and Japanese have always been lovers of gardens over a period of a great many years and as a result have built up and created garden furnishings that are practical inspirations to designers everywhere today. The grace and formality of the Chinese, and the careful attention to detail and sentiment which distinguishes the Japanese are ideal when adopted into western terms of outdoor living. From the Orient we learned the use of reeds, bamboo and cane for furniture design, and light in weight, colorful, and substantial it is ideal for use out of doors.

Mexican, southwestern American styles,
(Continued on Page 40)

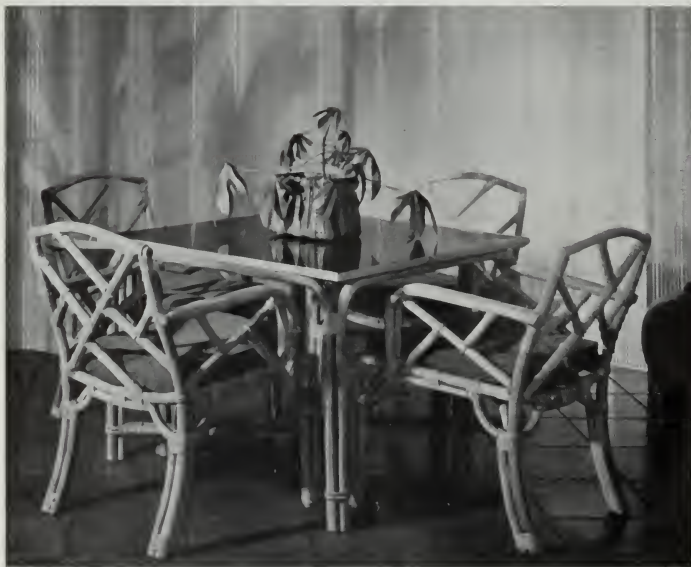


Photographs by Stuart O'Brien

A batik panel of Columbus' three ships done by Ricardo Dolka in browns on a natural background hangs behind the sofa upholstered in a chartreuse loop material. The low table is natural gum waxed and bound with bamboo strips. An old Japanese ginger jar of dark brown pottery with a natural pongee shade sits on the mirror-top table; alongside is an interesting basket cut out of a solid piece of bamboo. The drapes in this room are an English print of chartreuse greens leading into emerald with spots of yellow, all on a beige background.

IN CALIFORNIA EVERY ROOM A SUN ROOM

By PAUL T. FRANKL, A.I.D.



AMONG the many characteristics of present day architecture, the extensive use of glass is outstanding. This is the case not only with buildings that are being constructed in the contemporary style but in period houses as well. They have wider openings, corner windows and French doors, using larger glass areas than the same style houses would have employed had they been built thirty years ago. The modern desire for an abundance of fresh air and sunshine instead of shaded lights and protection from draughts, is largely accountable for these changes.

To me, the greatest advancement toward a truly modern architecture is the attempt to provide more flexibility of the house, both inside and out; the desire to let the indoors and outdoors melt into one; and to eliminate the old time wall that was set up as a barrier between man's castle and his garden. At last, our Western civilization is beginning to com-

A bamboo breakfast set that shows a distinctly Chinese influence. The cushions are blue-green chenille. An old Japanese fishing basket holds a Japanese rice paper plant. Lights are concealed in the curves of the woodweave screen which is lacquered yellow and threaded with white cords.

prehend what the Japanese have practiced for centuries. At last, the modern house has found its *raison d'être*. It is coming to life by opening up and letting life flow in from the outside.

In order to achieve this amalgamation between the outdoors and the indoors, the architect must have the close cooperation of the decorator as well as his client. The modern interior, falling into step with the house of today, is undergoing many changes. Skyscraper architecture brought forth skyscraper bookcases, desks and angular shapes and set-back planes in furnishings, just as renaissance architecture produced renaissance furniture. Today again, the *ensemblier* has to comprehend the new drift in architecture.

Not only are we making the outside walls of glass, but they are also made so that they can slide out of the way, opening on sun decks and terraces. The idea behind this is splendid, but so far the writer has yet to observe a modern house with appropriately furnished decks. This is almost impossible, because as yet no provisions are made for protecting deck furniture from inclement weather. The only practical solution is to stop this nonsense of differentiating between furniture that is so stuffed it fits only the overstuffed living room, and other furnishings, often of greater comfort, that are designed in a lighter vein and

appropriate for the sun porch—the Cinderella of the house of yesterday.

In California, every room should be a sun room. We claim to lead an outdoor life. Why not face the situation squarely and throw out the plush sofa and the oriental rug? Put in their place less pretentious furniture that is more in keeping with the freedom of outdoor life. In order to do this, however, it is necessary to acquire a new conception of outdoor furniture. The rough and ready stuff that fills our patios and porches today will not fill the bill. But furniture made of rattan, malacca, steel, woven reed, and the like, if constructed of superior quality, well designed, pleasant to touch, superb in its finish, and covered in superior fabrics, will meet our requirements admirably. Furniture of such craftsmanship is worthy of our best rooms. It should be light and easily movable, and would be equally appropriate on the sun deck or in the room opening on to it.

Along with the elimination of oriental rugs go dark reds and heavy colors. With the introduction of plain carpeting, sand colors have come in and with it the light shades, such as beige and tan, have been adopted for furnishings. Dark brown woods have been replaced with lighter hues, and today bleached woods, competing with platinum blonde, hold the stage. Bamboo and bamboo colorings have

augmented the demand for rattan in light bamboo shades.

Weight plays an important part in every phase of industrial activity today. Aviation has made the world weight conscious. So far, the architect and the furniture designer have not been aroused sufficiently to the importance of this consideration. Certainly, weight in furniture is of the utmost importance and we should strive to eliminate dead weight. The day when solidity was measured by the tipping of the scale is over. We can make light furniture that will stand up and serve its purpose and at the same time have the advantage of being easily movable.

Price! Rattan and steel furniture is much lower in price than similar furniture made of wood or upholstered throughout. Even if additional labor is necessary to attain higher quality, it will still prove to be much lower in price. The price is in better proportion to its span of life, and in this rapidly changing world, furniture should not be looked upon with an eye toward posterity.

Let us review our ideas! The new house, with its glass walls and terraced decks, is meant to be set in the sun. Its furnishings should express the tropical feeling of their setting. They must be equally appropriate to be used inside or out, and they must give a smell of the garden to our rooms.

Two groups which may be used as breakfast or bridge sets. The lines of the bamboo table and chairs are almost naked in their simplicity. The hardwood top has a teak finish that is dark and rich in color. The blue-green of the Venetian blinds matches the blue-green of the cushions. The niche with red lacquer shelves against a white screen with red cords, holds a collection of bowls and vases. On the top shelf is a Buddha which is carved out of one piece of

wood; it is very ancient but very modern in the smoothness of its features. The painting of a Cuban woman blends in with the native feeling of the room. The second set is rattan woven in squares with a dark highly polished top. The Philippine jars are terra cotta color. On the table a bowl of eggshell porcelain holds a dark green cactus. The windows which overlook the garden are shielded with Venetian blinds painted a canary yellow.





Photographs by George Haight

SUNSET PLAZA APARTMENTS

Hollywood, California

MR. AND MRS. FRANK S. HOOVER, OWNERS

PAUL R. WILLIAMS AND L. G. SCHERER, ARCHITECTS

INTERIORS BY BULLOCK'S



Built in three wings around a beautiful pool the spacious Sunset Plaza apartments are located above Sunset Boulevard in a district which is becoming noted for its charming shops, its famous restaurants and beautiful homes. The view out over the city is exceptionally fine, especially at night when the lights can be seen for miles. Stately and dignified the Georgian architecture has been modernized to include some of the better features of modern architecture without sacrificing any of its own charm.



Conceived as an apartment hotel which should offer the finest in service and equipment, in an atmosphere that was elegant and almost palatial, and at the same time be a grouping of small individual homes, refined and finished, comfortable and homelike. The decorative scheme has therefore followed this line and the interiors are carried out in Georgian and 18th Century, some formal, some semi-formal and others quite informal in treatment.

Above to the right is a view of the lobby which is a formal but modern version of Rengency. The carpeted floors are dark burgundy; the walls are a soft apple green; the luxurious drapes are of hammered satin to match the carpet. The mirrored walls surrounding the onyx marble fireplace reflect the light gold yellows of the room. The lighting is soft and indirect. Fresh flowers relieve the austerity of such a room and give it color and cheerfulness.

On the left above is a living room in one of the smaller apartments. English chintzes have been used to good advantage in the new more formal treatment. The carpet is a soft turquoise, blending with the yellow tones of the room. The English wing chair is upholstered in a striped material repeating the Colonial yellows. The walls are finished in a bone-ivory. Below on the left is a second living room whose color scheme is coral and green. The walls are a soft green, the carpet is green; the chairs are covered with hand-blocked silk reps. All of the lamps are Staffordshire, the pictures either original etchings or mezzo tints. Every apartment has been developed from some piece and the selecting of everything has

been based on continuity of color and design.

On the right below is a typical bedroom with furniture especially designed for authenticity. Most of the bedroom furniture is either Chippendale or Sheraton. The wallpaper is an English print in bright yellow and white. The corner window with its Venetian blinds lends a modern touch to an interior that is otherwise quite English in its formality and quaintness. The bedspreads are a combination of chintz and silk. The double chair is upholstered in material that matches the wallpaper. Another modern note are the mattresses which were specially constructed for their sleeping propensities.

The kitchens in these apartments are very compact and equipped with all the latest gadgets to aid modern culinary arts. They have rubber tile floors and are workable as well as colorful. The silver service, the dishes, and the linens are the finest. The baths, of course, are a modern joy—completely tiled with full showers, glass enclosed, and fitted with all manner of towels from dainty linen dabs for guests to large scrumptious bath towels.

While everything is finished most completely, a simplicity has been followed throughout and the fact that it leans toward the English type of decoration is not, we believe, because of the coronation but rather because this is a type that can be infinitely satisfying to the most fastidious tastes. The interiors were done in their entirety by Bullock's under the personal direction of Harry Borneson.

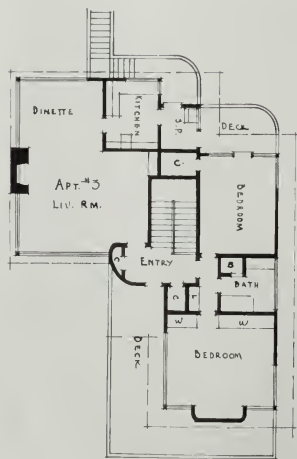
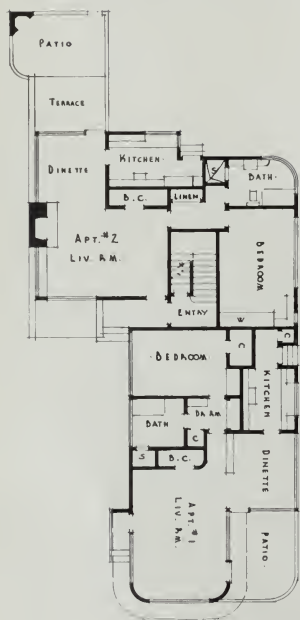


Photograph by Ed Sweeney

127 SOUTH KINGS ROAD

Los Angeles, California

MILTON J. BLACK, ARCHITECT



A triplex with two apartments downstairs and one apartment upstairs that offers the ultra in modern apartment house dwellings. Each apartment is a little domicile in itself and is quite secluded and shut off from its neighbors. And what might be considered unique in the way of apartments, each unit has its outdoor areas, the two lower apartments having small patios, one even boasting a barbecue, while the upstairs apartment has ample deck space for sunning and constitutions.



Photographs by Julius Shulman

The interiors are quite as modern as one might anticipate. With large expanses of windows, it was to be expected that there would be a great number of Venetian blinds with long, full drapes to complement them. The built-in sofas are covered with a rough textured beige material, and the huge comfortable chair has dark brown arms in contrast. In the corner of the large sofa is a light covered by a frosted glass. The furniture is most comfortable and is more adapted to reclining than sitting as once in them it is difficult to rise. The zebra cloth pillows match with the zebra skin rug on the floor. The use of mirror around the fireplace adds

spaciousness. The dining alcove has a pleasant view onto the terrace, is bountifully lighted, is conveniently accessible to the kitchen, is entirely adequate for a small family. The buffet against the wall is made of cork and above it hangs a jungle scene that introduces a note from Tahiti for decoration. The two small doors on the left fold back and reveal a bar with a woodweave base. Every good host will of course see that it serves its purpose and is not merely a decoration. The bath which is finished in blue and white has a row of high small windows and a little built-in shelf for your favorite bath salts.



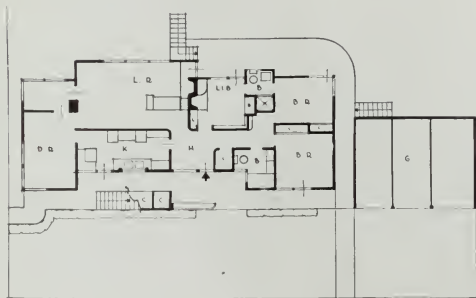


Photographs by Mott Studios

RESIDENCE OF
DR. FREDERICK HAIGH

Los Angeles, California

WESLEY EAGER, ARCHITECT



Confronted by the problem of designing a duplex on a thirty foot fill and a grade of forty per cent from the street and ten per cent parallel, having a level floor without steps, the architect has solved the problem by using an extremely modern design and modern materials and equipment. The building is one hundred feet long and rests on reinforced concrete beams and concrete caissons from twenty to forty feet long. The furnace room and first floor are of fireproof construction. All outside walls and roof are insulated with the reflecting type. The ceilings of the first story are supported independently from the floor above, eliminating the transmission of sound. The interiors were designed by the architect to harmonize with the modern exterior. The view above shows the library with its paneled walls, and built-in desk and book shelves. The mantle is simple and modern in treatment; the fireplace is equipped with gas spreaders to eliminate the use of kindling. The kitchens are of the latest mode with soft rubber floors $\frac{3}{8}$ " thick, polished flexboard walls trimmed with stainless steel moldings and that joy to every housewife, a planning desk. Hot summer days hold no qualms for the occupants of this up-to-date duplex for each furnace has a summer switch that gives forced ventilation without heat.



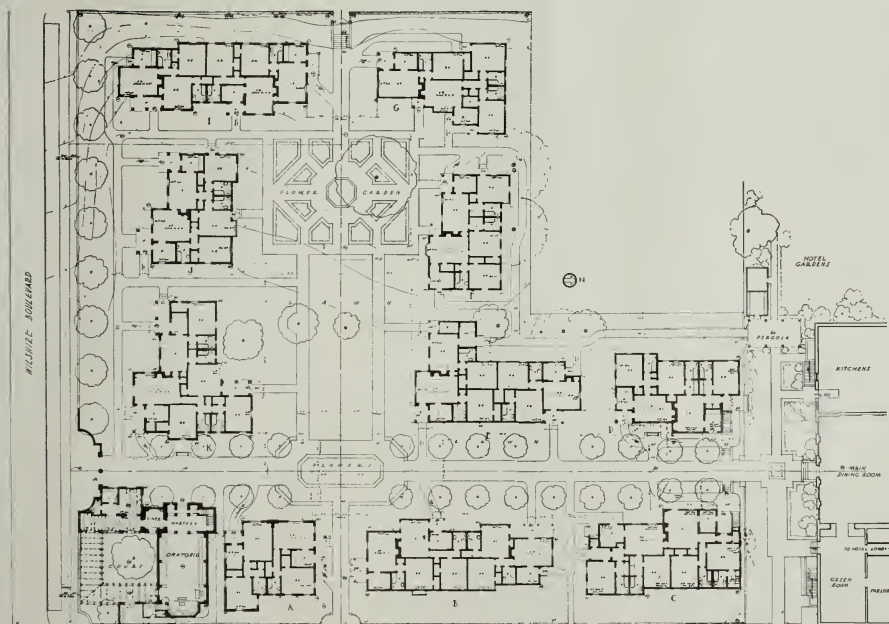
CHAPMAN PARK PUEBLO

Los Angeles, California

CARLETON M. WINSLOW, ARCHITECT

KATHERINE BASHFORD, LANDSCAPE ARCHITECT

INTERIORS BY BARKER BROTHERS





Photographs by Loomis & Fisher



Most Easterners believe that all Californians live in Spanish houses. Now visitors to the Pacific coast can dwell surrounded by Spanish atmosphere in a Spanish pueblo in the heart of Los Angeles. With thick stucco walls and red tile roofs, the ten bungalows are grouped along two axes with a parkway of flowers and trees between them. Planned for astonishing flexibility, guests can obtain from two to seven rooms in individual private quarters, entirely separate from their neighbors, and at the same time they can enjoy the privileges and services of a hotel. In the southeast corner is the chapel, designed after a rural church in Mexico City. Built solidly of concrete it is topped by a tower of glazed colored tile. At the entrance is a handwrought iron gate from Spain and many of the colorful tile plaques have been brought from Mexico. The floor of the chapel is paved with lovely old tile from Mexico and by piecing the broken tiles there was just enough to cover the area. The interior of the chapel is quiet and restful with a simple, religious dignity. On Sundays there are organ recitals for the pleasure of the guests. The serene calmness of the little church is quite in contrast with the four lines of traffic that push westward outside its gates at the end of the day, and already it has been the setting for several weddings. Shut off from the bustle of the world by a thick high wall the residents of this pueblo can enjoy privacy and comfort and perhaps they may be excused if some of them slip into a feeling of *manana*.

The interiors are modern to satisfy the most exacting taste but all the rooms have been finished in a Spanish scheme using traditional pieces and some antiques with a contemporary feeling expressed by modern comfort.

At the top is a typical living room in Spanish blues and parchment colors. The carpet is a Spanish hook rug of beige blending in with the walls of beige stucco and the beige-colored Venetian blinds. The desk and tables are traditional in the Spanish manner. The drapes are of antique damask and the settee is covered with an antique brocade. The little Mexican paintings on the wall are bright and cheerful.

In the center is another living room in Spanish yellows, copper and blues. The walls and carpet are of neutral beige. The furniture retains the Spanish influence but the chairs are especially designed for comfort. The little end table by the chair conceals the radio. There are Mexican tiles around the fireplace and nearby a tile plaque lends more color.

Below is a bedroom which is Spanish but has the more refined and lighter Venetian feeling, using toiles for the drapes and a combination of cream, yellow and parchment shades accented by turquoise. The night stand between the beds contains the radio . . . we might add there is a radio in every room so that by shutting the door you may enjoy whatever program you desire.

The combined kitchen and dinette is cozy and practical. The floor is linoleum, the linen draperies are hand-blocked; everything is electric, very compact, neat and efficient. The drop leaf table is large enough for dinner and the Spanish touch is supplied by the modified Dante chair. Probably tamales and enchiladas are just as hot served in such a modern kitchen as in any Spanish cocina.

Color, comfort, dignity, simplicity. A modern Spanish world.

Photographs by Paul Holloway





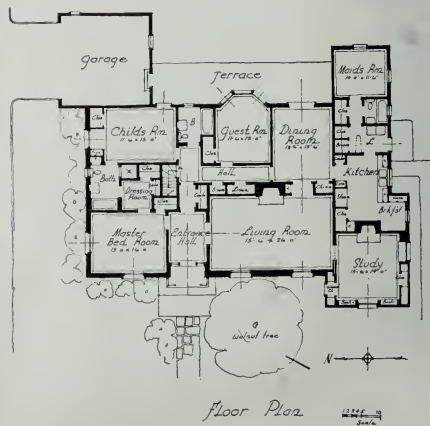
Photographs by George Phillips

RESIDENCE OF
MR. AND MRS. S. B. BARNES
Los Angeles, California

DOUGLAS McLELLAN and ALLEN McGILL
ARCHITECTS

This broad, friendly looking house of brick-veneer construction is a successful blend of motifs derived from a number of precedents—French, Georgian and Californian. The walls are oyster white, the blinds a soft green, the roof of natural cedar shingles. The brick treatment at the eaves line is especially noteworthy, and the restrained front door and entrance porch are at once simple and dignified. The use of wire elaboration with the slender wood columns gives a fresh and pleasing effect.

Built on a corner lot, the low lines of the house fit it to its site and the large walnut trees give it an appearance of having been there a long time. A relatively small area, the plan includes a surprising number of units. In the rear the terrace looking out on a tennis court makes outdoor entertaining a pleasure.



"We Aim to Serve Pleasantly and Well"

THERE once was a time—there still is, at places—when one didn't need to visit a zoo or the local jail to meet a character peering out from behind the bars.

For years it seemed an accepted practice, in designing a railroad sales office, to build a high counter, with bars or cubby holes for the customer to glare in and the clerk to glare out. The ticket agent was an optical relative to the glass-eyed banker—he became that way from the formality of the scene.

At the window was entrenched a customer—holding his ground like General Grant before Richmond, while a line of other customers grew beards and silver threads among the gold as they waited.

Southern Pacific knew that the methods of ticket selling were not progressing with the rest of the railroad field. While the engineer was adapted to the streamlined era, the ticket clerk was still in the "horse and buggy" age.

So when Southern Pacific decided to remodel their Seventh Street ticket office at Los Angeles—which they have maintained for the past twenty years, they determined also to overhaul entirely the system of ticket selling. Even beyond the railroad's preference for more modern architectural and decorative beauty, it was desired to render more affable the tête-à-tête between the customer and the clerk.

To General Passenger Agent Monahan must go the credit for first conceiving the plan of remodeling the Seventh Street office. It was his idea to take away the tops of the counters, with the obnoxious windows, and it

was he who arranged for stools that the customers might transact their business in greater comfort. In the Seventh Street office there are now eighteen specially designed stools along three open counters.

A bowl of fresh flowers on each counter and the live palms placed around the office further express the Southern Pacific slogan—"We aim to serve pleasantly and well." The purchase of a ticket now becomes an enjoyable preface to a happy journey.

The six new murals on the walls of the remodeled office are by A. B. Heinsbergen of Los Angeles, an artist whose work graces buildings throughout the United States and Canada.

These interesting murals are done in a combination of realistic, symbolic and modern decorative styles of painting. Artistic and poetic license was taken by the artist to present the theme described. The subjects are Speed, Progress, Power, Safety, Transportation, and Travel.

The basic background of all the murals is gold leaf with the subject painted or, rather, glazed in transparent washes of color and outlined, with only a very few touches of opaque color.

The subject of "Speed" shows a modern streamlined train, suggestive of the new Southern Pacific "Daylight Limited," streaking along at high, smooth speed while a mythical male figure, indicative of Speed, is keeping pace with the train and is preceded and followed by a flock of birds in full flight. The whole composition carries out the idea of



Photographs by Padilla

smooth, flowing, controlled speed.

The mural next in line is "Progress." This shows an "up-to-the-minute," latest type of streamlined train approaching along a track that has its course interrupted by a huge mountain rock. "Progress," symbolized by a graceful, yet powerful, male figure, rises in the foreground and pushes the rock before it, thus making way for progress.

"Transportation" shows a symbolic figure holding the globe in his hands, on which are shown the various means of transportation: rail, boat, aeroplane, zeppelin, etc. But the new Southern Pacific ticket office decidedly tends to make one prefer the railroad.

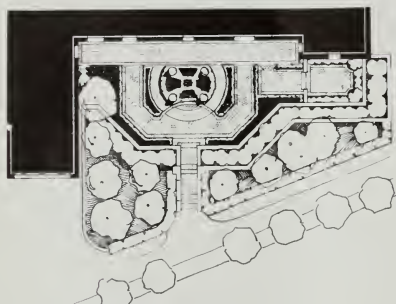




THE ENTRANCE GARDEN OF MR. AND MRS. G. M. GREENWOOD

Piedmont, California

THOMAS D. CHURCH
Landscape Architect



The problem was to provide an entrance garden for a house set below the street level. The living areas of the garden are on the opposite side of the house, and this becomes an entrance only, needing to be a solution which looked well the year round, and required little maintenance. The steep slope from the sidewalk was taken care of by a double brick wall, the terrace between used to plant out the upper wall. The pattern is done in brick with boxwood borders. A *Choisya ternata* hedge is planted above the first wall with a background of lilac and flowering plum surrounding the terrace. The spaces between the boxwood pattern are filled with white flowers in season.



A CITY YARD BECOMES AN OUTDOOR LIVING ROOM

GEORGE A. KERN, LANDSCAPE ARCHITECT

IN THE past we in America have been extravagantly wasteful of land. We have thrown open our front yards to the gaze of passers-by, and relegated our back yards to the reign of laundry lines and incinerators. With the passing of the pioneer era of plenty, however, a new economic policy is becoming manifest in our treatment of the home grounds; we're giving more thought to extracting full value from the property rights we technically hold; we've decided to be thrifty and get the most out of our land, no matter how small it may be. In recent lean years when entertaining in night clubs and theaters has proved a rather heavy tax on pocketbooks, entertaining at home *en plein air* has been found less costly, and in addition productive of that much-desired subtle release and freedom of spirit in the guests.

In the accompanying photograph and sketch is a small back yard within the confines of Los Angeles. Before it was decided to lift it to a higher level of usefulness it was a wasted and rather barren area. Because of its limited size it may serve as an example to all those who would like to make their grounds more livable, but are deterred in the belief their particular piece of land is not large enough to be worth bothering with. This piece was forty-six feet long, measured from the walk across the back of the house to the rear property line, and twenty-four feet wide, from the garage on one side to the boundary fence on the other. Thirteen feet across the back of the lot was cut off for a laundry drying yard and the incinerator, leaving an area thirty-three feet by twenty-four for the living portion. This is no larger than many an indoor living room, but it serves for that "place in the

sun" so desired by Californians, and as a center for informal entertaining as well.

Believing that the smaller the garden the more difficult it is to develop intelligently, especially if the expenditure must be limited, the owner consulted a landscape architect in order to get the best possible results with the space and the funds available. When she added up her costs, she found that she had remodeled her garden and added another "room", so to speak, to her house, for a total sum of a little over \$200, including the landscape architect's fee.

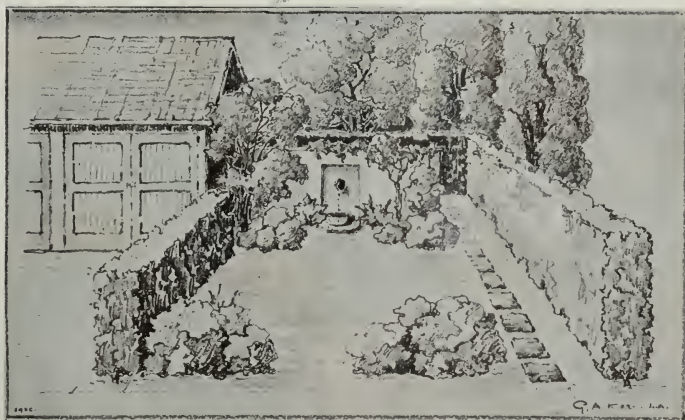
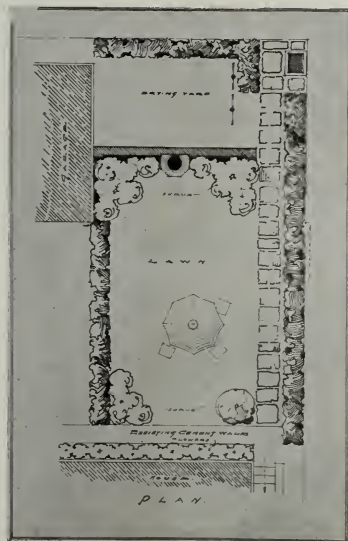
The major item of expense was the wall, built of whitewashed brick in soft texture. This serves the double purpose of concealing the laundry yard and providing for the garden a decorative background, pleasantly varied by vine patterns and shifting shadows. The wall fountain with its cast stone bowl to catch the dripping water gives a focus of interest, in a scale suited to the proportions of the area. The free standing bowl is of a convenient size, requiring no supply or drain pipes, as it can be easily emptied by hand, cleaned out and refilled with a hose. The quietly dripping water provides a touch of life and delicate sound, and can be turned on or off as desired.

The lawn being already in place, the added planting consisted of hedges along the two sides, to shut off the motor court and the boundary fence, shrubs to soften the corners, and flowers wherever there was room to tuck them in. The color scheme of the planting was largely determined by the brilliant cerise flowers of the "Crimson Lake" Bougainvillea vine, which makes a bright splash against the white wall. To harmonize with this dominating shade, favored flowers around the edges of the shrubbery are petunias, particularly the purple, blue, and white varieties, pale pink and lavender asters, and like types. Among the shrubs selected were the blue-flowered *Sollya heterophylla* and *Duranta plumieri*, the rose flowered *Escallonia*



rubra and *Cotoneaster parnii*, which has the largest and most attractive berries in the cotoneaster family. The new South African shrub, *Aster fruticosus*, with flowers closely resembling Michaelmas daisies, provides bloom for three months in the spring and early summer. Against the shady garage wall is a *Bignonia violacea* vine, its flowers growing in pale lavender clusters.

The privacy secured by enclosing the garden in hedges and walls makes it usable by the occupants of the house at all hours. For sun-bathing in the morning and conversation and tea in the late afternoon, it is much in demand. Where before the hostess centered her entertaining within the staid confines of her indoor living and dining rooms, now she invites her guests out in the sun and air. Her Sunday morning breakfasts, luncheons, bridge parties, and suppers on summer evenings take on a new mood of freshness and novelty. By making a small expenditure she has increased in large degree the attraction of her home, and the value of her property.



AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

SINCE the years of the Old Testament—and very long before, dogs have trailed behind some master and vanished with him over the horizon. You remember how Azarias and Tobias “went their way, and the dog went after them.”

A journalist once composed a verse about the dog on Noah's Ark, seeking to explain why a dog's nose always happens to be cold—

“There sprung a leak in Noah's Ark,
Which made the dog begin to bark;
Noah took his nose to stop the hole,
And hence his nose is always cold.”

From Noah's dog, whose name or breed Biblical history doesn't record, down through Rip Van Winkle's “Wolf” who “at the least flourish of a broomstick or ladle would fly to the door with yelping precipitation,” dogs have been beloved by princes and paupers, although they themselves could detect no difference.

Albert Payson Terhune's current “Book of Famous Dogs” tells about “the dogs of kings,” “the dogs of great authors,” and other notables from the land of canine. It speaks of Louis XVI's “Thisbe,” of Charles XII's “Cupid,” of Charles Dickens' Spanish mastiff—“Sultan,” and a variety more.

Terhune narrates the story of the puppy sent by Alexander Pope to the Prince of Wales. On the collar Pope carved—

“I am his Highness' dog, at Kew,
Pray, tell me, sir, whose dog are you?”

The traveler was a young son of Pope's dog “Bounce.”

Sir Walter Scott owned a melancholy black greyhound which he named “Hamlet” and a deerhound which he called “Maida.” Charles Lamb's dog was “Dash” and Byron's was “Boatswain.”

Edwin Landseer was owned by a greyhound—“Brutus”—whom he painted on a canvas titled, “The Invader of the Larder.” Hogarth's dog was “Trump,” while Walter Savage Landor's corgy was “Giallo.” Elizabeth Barrett Browning's dog, “Flush,” became forever to be remembered with her.

Two dachshunds—“Kaiser” and “Geist”—tramped through the heart of Matthew Arnold. He wrote the poem “Geist's Grave” in memory of one of the fellows. There were twenty verses—this is perhaps the best one—

“That liquid melancholy eye,
From whose pathetic, soul-fed springs
Seemed surging the Virgilian cry,
The sense of tears in mortal things.”
Other poets have composed tributes—like “To a Dog,” by St. John Lucas—

“As for me
This prayer at least the gods fulfill
That when I pass the flood and see
Old Charon by the Stygian coast
Take toll of all the shades who land,
Your little, faithful barking ghost
May leap to lick my phantom hand.”

When Rudyard Kipling contemplated “The Power of a Dog,” he reflected that—

“There is sorrow enough in the natural way
From men and women to fill our day;
But when we are certain of sorrow in store
Why do we always arrange for more?
Brothers and sisters, I bid you beware
Of giving your heart to a dog to tear.”

The poet Campbell whistled that—

“On the green banks of Shannon, when
Sheelah was nigh,
No blithe Irish lad was so happy as I;
No harp like my own could so cheerily
play,
And wherever I went was my poor dog
Tray.”

John Ruskin rhythmically described “Dash”—

“I have a dog of Blenheim birth,
With fine long ears and full of mirth.”

All children know the story of “Diamond.” Sir Isaac Newton's dog, “Diamond,” it seems, knocked down the candle on Newton's desk one dark winter morning, setting fire to papers which recorded years of experiments. Newton is reported to have exclaimed—“Oh, Diamond, Diamond, thou little knowest the mischief thou hast done!” Then, while “Diamond” looked on, perhaps quite crestfallen, from a corner, the scientist started to make up the loss.

Dogs have been memorable characters of literature. You recall Ulysses' dog “Argos,” who knew his master after his return from Troy and collapsed from joy. King Arthur's favorite hound was “Cavall” and, like Sir Galahad, maybe his “strength was as the strength of ten.”

Dickens owned other dogs besides “Sultan,”

Champion Barberryhill Dolly, a stately Afghan hound from the See Are Kennels, owned by Charles Ruggles. The Afghan is one of the oldest breeds known to man, its existence first being recorded on papyrus found on Mount Sinai, where Jehovah delivered to Moses the tables of the Ten Commandments.



the Spanish mastiff. And the dogs do bark through almost all of Dickens' novels. Who can forget “Bull's-eye,” Bill Syke's accomplice in “Oliver Twist”? Or “Jip,” Dora's pet in “David Copperfield”? Or “Diogenes” in “Dombey and Son,” and especially “Merry-legs,” Signor Lupe's performing dog in “Hard Times”?

Three dogs met Don Quixote—“Barcino,” “Buton,” and “Towzer.” Punch's dog was the reputed “Toby.” Douglas's hound was “Lufra” in Scott's “Lady of the Lake.”

The dogs which trod the boards at Shakespeare's Globe Theater were known by quaint names. In “The Taming of the Shrew” were “Belman,” “Clowder,” “Echo,” and “Merryman.” In “The Tempest” yipped “Fury,” “Mountain,” “Silver,” and “Tyrant.” While the play, “The Two Gentlemen of Verona,” contained a dog with the rather unflattering name of “Crab.”

Poor King Lear lamented that—

“The little dogs and all,
Tray, Blanche, and Sweetheart, see,
they bark at me.”

King Richard II's greyhound, “Mathe,” did something most undoglike—he deserted the king and went over to Bolingbroke. How could Shakespeare's knowledge of human nature have failed to include dogs?

The proverb “every dog has his day” happens to occur on a page of “Hamlet”—

“Let Hercules himself do what he may,
The cat will mew and dog will have
his day.”

Yet, like other popular sayings, it was also stated by other writers. Pope, in “The Odyssey of Homer,” said—“Dogs, ye have had your day.”

Jonathan Swift phrased another now common remark when he wrote—“I know Sir John will go, though he was sure it would rain cats and dogs.”

“Let sleeping dogs lie” dates back at least to Chaucer. In “Troilus and Cryseide” the poet counseled that—“It is nought good a sleeping hound to wake.” And “non stuzzicare il can che dorme” declared Allessandro Allegri—“do not disturb the sleeping dog.” Shakespeare, in “Henry IV,” advised—“Wake not a sleeping wolf.”

Both Madame De Sevigne and Voltaire are credited with the popular quip about “the more I see of some people the more I like my dog.”

Thus the dog comes down through history and literature, but unchanged, like man, by the changes of civilization. He retains the same standards of morals, the same rules of ethics, the same code of etiquette which he practiced when he went trotting along after Azarias and Tobias. He refuses to alter them, although he may now sleep on the satin pillows of a penthouse, eat canned food, and accept the telephone pole. Who's fundamentally the master now—man or his dog?



Residence of Mr. and Mrs.
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Road, Berkeley. Edwin
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(Signed) Edwin Lewis Snyder,
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THE AMATEUR BOTANIST

FERNS

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One is at sea about where to begin the discussion of the ferns themselves. There are classifications and groupings that are based upon whether the fern is hardy, whether it is an indoor fern or an outdoor fern, or whether it must be grown under glass with artificial heat. There are other classifications that are based upon whether they are large or small, whether they are of climbing habit, or prostrate or upright habit. Every amateur has his own classification and none of these mixes, or any classification that any amateur might have, is recognized by a systematic botanist. Therefore I shall use a mixed classification of my own ingenuity.

One classification that I often use mentally is the group of ferns that have common names known to most of us and of which a scientific botanist is utterly and completely ignorant. I refer to such ferns as the Boston fern, the New York fern, the Maiden Hair fern, the Bird's Nest fern, the Elephant Ear, the Golden Back fern, the Silver fern, the Squirrel's Foot, the Stag Horn, the Sword fern and the Wall fern. This group of ferns which have no family relation whatever other than the fact that they all possess common names which are known to most of the people who merely like gardens, has some importance of its own. In the first place, it is important, or at least so to the amateur botanist that he may know what botanical variety embraces these many commonly named ferns.

For instance, the Boston fern, as it is so universally called, belongs to the family of Nephrolepis and is the variety registered as *Bostoniensis*. It is a strong free grower with more or less spreading habit and is almost as commonly known throughout the United States as the potted plant which was referred to last month as "lobby palm."

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The Golden Back fern is a variety of the Silver fern which itself is only an easy name for the Pityrogramma. You have all hunted them through the woods and transferred their patterns of silver or gold to a sheet of paper or to the back of your hand.

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FOUNTAINS AND GARDEN SCULPTURE

(Continued from Page 3)

they pose so naturally and so willingly for her. Children adore her studio and no wonder, as it is a delight to any visitor. There are Chinese chests, cabinets, one with inlay of pearl which tells the story of the devotion of a child for a parent; chests of drawers, filled with treasures, tiny Egyptian heads, bits of sculpture from Greece and Rome, photographs and many sketch books.

Her most recent work is a bas-relief, life size of the late Dr. Fitch C. E. Matteson, president of the California State Medical Association, Los Angeles County Medical Association, and chairman of the Medical Milk Commission. This has just been placed in the County Association library at 2500 Wilshire Boulevard in Los Angeles.

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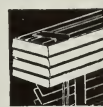
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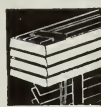
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WM. H. KRAEMER, ARCHITECT

WM. MELLENTHIN, BUILDER

In Encino where so many beautiful homes are being built by movie celebrities, there are also smaller places that take full advantage of the chance to open their doors and live outside. This little house is one of them. The front porch offers a moment to rest and enjoy the view, but it is the rear terrace that has been enlarged to form a second living room. Surrounded by the house on three sides and glassed on the fourth, it is a room that offers a multitude of possibilities. Comfortable wicker furniture, a cool but colorful rug, lamps, pictures, a radio. Even the penguins seem entirely at home. Below is a view of the indoor living room, but we would wager that the outdoor living room were the more popular of the two.

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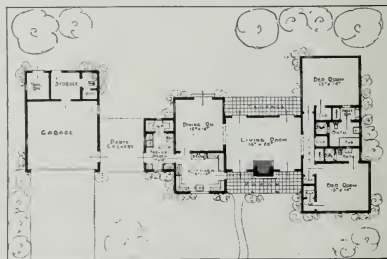
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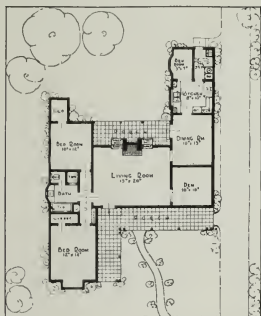
Long Beach, California

LEO BACHMAN, ARCHITECT

WM. MELLENTHIN, BUILDER

In this small house of Early American origin, the dining room opens onto the porch where there is an outdoor fireplace. The porch itself is enlarged by the paving being carried farther out, making plenty of room for a tile-top table and several chairs.

Typical of the small houses that are being built in California, the plan however is clean and practical and shows careful study which is too often lacking in smaller residences.



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BOOK REVIEWS

THE GARDEN OF GOURDS. By L. H. Bailey.
The Macmillan Co. \$2.50.

That beautiful title, "The Garden of Gourds" has been ringing in my ears ever since I first laid eyes on the book. And what a book!

Everyone who is interested in plant life knows Dr. Bailey as the author of the famous "Encyclopedia of Horticulture". But he has given to us many other fine works. In this, his latest, he seems to have attained a stage of poetic philosophy, for he writes with a charm and a simplicity that is rare and sweet to the eyes and ears in these days.

I would not be so cruel as to deny you the pleasure of reading this book with a fresh eye, but I cannot refrain from quoting some of the lovely passages. "Probably in every year since youth—and that was long ago—I have grown gourds of one kind or another, and sometimes of many kinds." Again "I can not remember when I did not know them. For time beyond recollection, I have wanted to write a simple book about the gourds." All through the work there is a peaceful, lovable, delightful simplicity that reminds one so much of Henri Fabre in his twelve books on entomological subjects. It is also written with that same clarity, and information of a scientific nature is interspersed here and there in such a manner that we absorb a knowledge of the subject without losing one whit of the exquisite charm and delight of the reading.

He tells us that "At both ends of the season they are killed by frost. They are warm season plants. They are annuals, or if some of them are perennials, they are treated as if annuals in northern regions." This item is slipped in unobtrusively on a page of sweet and simple affection for the family of Cucurbites. Such notes as this are dropped in with a simple casualness. "As I read the proofs of this book in the early part of January, 1937, a goodly company of gourds is before me."

And as in the case of our Saviour when he threw the money-lenders from the temple, Dr. Bailey can become vitriolic, or at least sarcastic, at times. He says "There is no way of understanding these relationships except to call them by their Latin names, which have definite application as well as being euphonious, and pleasant to pronounce; they are sensible which is more than can be said of many of the vernacular names of plants. Persons who do not care to speak clearly about any kinds of plants are of course put under no obligation to grow them." He also gives us a fair arrangement, as he calls it, of the group in table form, breaking it into species and sub-species, in a simple and direct way that even the amateur botanist can understand.

In addition to the soothing, sweet simplicity and directness of diction and the clarity of scientific statements, the book is profusely illustrated with some of the best black and white studies one can find. Many of them are worthy of framing and hanging upon the library wall or in an artist's studio. They are all in black and white, but of a distinct high quality of modern illustration.

God bless you, Dr. Bailey, for giving us the "Garden of Gourds" to read and read again.

M. D.

HARDY CALIFORNIANS. By Lester Rowntree.
The Macmillan Company, New York. \$3.50.

An ardent enthusiast, a conservationist long before the word became synonymous with national movement, Lester Rowntree has written a book of inestimable value to horticulturist and layman alike. It is of rare interest to any grower seized with a yen to make a garden of the native California plants as there is much practical advice in the 247 pages. Do not assume that this is merely another garden book, nor yet a handbook of California wild flowers, the author disclaims such intent. She does, however, present the wild flora of the State in all its beauty and lists its possibilities when properly transplanted to a garden, since any plant demands the same life-giving properties in the new home as supplied by the original habitat.

It is pronounced a "grand book" by an experienced gardener and student and it does seem to have everything such a book should have, including a thorough knowledge of the subject, wonderful illustrations from photographs taken by the author, a good index alphabetically arranged, and canny chapter headings. Lester Rowntree knows her subject intimately because she spends nine months of the year in her explorations, in her seed collecting and seed planting. The latter because she never overlooks a barren spot but always replaces where others have removed. She travels by motor, occasionally uses a horse, and walks miles in her search. She undergoes privations and much discomfort but forgets it all in the delight of a perfect specimen, whether in the high Sierras or the depths of the desert. Through the glowing pages of this book the less adventurous souls may enjoy trips to the hinterland vicariously from the depths of an armchair, and it does make extremely pleasant reading. The book is enlivened with unexpected twists of humor and to read it is to see that these hardy Californians have many of the same traits, much of the personality of the human species.

E. L.

ART IN FEDERAL BUILDINGS, Vol. 1: *Mural Designs, 1934-1936*, by Edward Bruce and Forbes Watson. Published by Art in Federal Buildings, Inc., Washington, D. C. Regular edition \$6.50; Library edition \$10.00.

Decorations of Federal buildings, an important phase of the Government art activity begun nearly four years ago, is well presented in "Mural Designs," the first volume in a series. Sponsors of the publication are Edward Bruce, Olin Dows, Maria Ealand, Insee Hopper, Cecil H. Jones, Henry La Farge, Edward Rowan and Forbes Watson. They intend to publish further volumes which shall fully illustrate sculpture models, installed sculpture, completed and installed murals and all other work in the fine arts created for the decoration of Federal buildings.

In addition to 490 large-scale halftone illustrations of mural designs, with names of the artists and locations of the murals, the present volume includes also 380 architectural drawings showing positions of the murals in the actual buildings, and names of the architects.

Edward Bruce, generally credited with having had most to do with arousing the Government's interest in art, contributes a preface explaining its entire program, as well as an informative article on the art program of the Treasury Department which has jurisdiction over Federal buildings.

Mr. Bruce clears up confusion which has existed in the public mind regarding relationship of the Government's four major art projects: Public Works of Art Project, Section of Painting and Sculpture, Treasury Relief Art Project, and Federal Art Project.

The Public Works of Art Project was initiated on December 8, 1933, by a grant of money from the Civil Works Administration to the Treasury Department. Organized under the direction of Edward Bruce and Forbes Watson, it continued until June 30, 1934.

Success of the Public Works of Art Project led to the formation of the permanent Section of Painting and Sculpture created by the Secretary of the Treasury, Henry Morgenthau, Jr., on October 16, 1934, for the decoration of new Federal buildings for which money is available under their own building funds. Commissions are awarded by the Section of Painting and Sculpture after competing artists submit anonymous designs. Besides commissions to winners of competitions, the Section occasionally appoints artists as the result of good designs previously submitted in competition.

On July 25, 1935, the Treasury Relief Art Project was formed by a grant of \$530,784 allocated to the Treasury Department by the Works Progress Administration for the decoration of Federal buildings, old or new, which have no money available under their building funds for murals or sculpture. The TRAP is administered in accordance with the relief rules of WPA. But only artists who can meet

Federal building mural and sculpture standards are eligible to work on this Project, even when they are on relief.

The Federal Art Project, organized at approximately the same time as the Treasury Relief Art Project, is WPA's comprehensive relief program for artists. Under the direction of Holger Cahill, it confines its work to tax-supported state, county and municipal buildings and parks.

In "Mural Designs" Forbes Watson has written an authoritative history of mural painting in this country, under the title "A Perspective of American Murals." The article was illustrated with examples of mural paintings in America from early days to the present.

At the back of the book are biographical notes on all of the artists whose mural designs are illustrated in connection with the Treasury art program. California is well represented with fifteen of the 120 artists whose works are shown.

The fifteen California artists, and the Post Offices for which they have designed murals, are: Belle Barancanu, La Jolla; Frank Bergman and Moya Del Pino, Stockton; Ray Boynton, Modesto; Norman Chamberlain, Huntington Park; Helen K. Forbes and Dorothy Puccinelli, Merced; Gordon Kenneth Grant, Ventura; George Harris, Woodland; Charles Kasser, II, Beverly Hills; Thomas Laman, Eureka; James Redmond, Compton; Paul Sample, Redondo Beach; Elise Seeds, Oceanside, and Henrietta Shore, Santa Cruz.

To accommodate so many illustrations of an unusual size, the book is a large one, 14 by 11 inches. It is beautifully bound and printed, and constitutes a worthy record of what has been accomplished to date by the Government artists in the decoration of Federal buildings.

N.H.P.

ART NOTES

(Continued from Page 7)

independence by their dissimilarity. Russia presents good photography, but does everyone in Russia always smile? France displays the latest artistic abortion, the surrealist photograph, a creation which only France could foist on the world. Yugoslavia presents a Hollywoodian style in an effort to please Americans. America presents the ashen school and the inevitable "American Scene."

Seriously, photography being an interpretive art rather than creative, relies for its stamina on accidental arrangement. When it lops over into the creative field the settings which it lays for itself are inevitably affectation. The camera cannot interpret what does not exist and efforts to do so always result in failure. This is the chief criticism of the salon—a lack of understanding of the medium.

Western America is represented by Ansel Adams, Edward Weston, Roger Sturtevant and Ray Bethers. All four of these men prove that our local photographers are unusually aware of these limitations and capabilities, and are making the best use of it. Weston, recent recipient of a Guggenheim scholarship, displays the high spot of a rather drab exhibit.

Off in another wing of the same Museum is a retrospective showing of the works of the bluest of the Blue Four, Alexey Jawlensky. Jawlensky painted an abstraction of a none too beautiful head and called it, for reasons patent only to himself, "Life and Death," an impressive and encompassing title. By the mere expedient of changing his color scheme he developed the same drawing into "Poetry of Evening." Another change, his title becomes "Warm Twilight," and subsequently "Reconciliation" and "Extinguishing Glow" and "Frost" and "Early Winter" and "Meditation" and "Song" and "Sor-row"—*ad nauseum*.

One of our local paint manufacturers recently released to his dealers a color wheel which by the use of colored transparent wheels enabled the prospective paint consumer to change the color scheme into a seemingly infinite variety. Perhaps Mr. Jawlensky could have saved much effort by a similar mechanical contrivance and by incorporating a Roget's Thesaurus into the monster he could have created all of the art of the world by pressing a

button. The product might be named in deference to his colleague and called "Canned-insky."

At Mills College an exhibit recently closed which is revealing to those interested in the more commercial aspects of art. The exhibit was chosen from the modern paintings hanging on the walls of bay region homes. There are few more comprehensive scholars than Dr. Alfred Neumeyer, who arranged the exhibit and it must be presumed that choice was truly representative. It is appalling to note the scarcity of American painters which we find and the overwhelming rot which the smart set have imported from the capital of decadent art, Paris. Of the eighty some exhibits we find one by Duveneck, who is modern only by a broad interpretation of the word; Boris Deutch; a very capable unknown named Copley; Kuhn, Grosz, whose inclusion as an American is only by his own insistence and our own Jane Berlandina. The criticism is not of the exhibit, but for the gullibility of Americans of means who pay for the fantastic creations of publicized foreigners with whose works they have nothing in common and pass by the local artists of both repute and merit. There are names like Speicher, Kent, Brooks, Bellows, Burchfield, Curry, Benton, Wood—names chosen at random, whose inclusion in our decorative scheme would be a communal asset. Locally we have Dixon, Oldfield, Arnatout, Buffano, Post, Strong, Sheets, Le-bault, to name just a few whose creative ability would respond to contemporary encouragement.

As a further example of the lack of local appreciation, witness the sale of contemporary art recently held for the benefit of Medical Aid for Spanish War Victims. Certainly the cause has universal sympathy, and yet the auction prices of the work were far below the open market value. One local artist, who can ill afford the expenditure, bought back his own picture, one of the best in the sale, rather than see it sell for such a paltry sum. One local connoisseur entered into the benevolent spirit of the occasion by increasing his already large collection through the expedient of fifty cent bid raises.

California is destined to become the World's cultural center but such lackadaisical indifference to the creators of that culture does not further that destiny.

John Gutmann, instructor at the San Francisco State Teachers College and Erle Loran of the University of California art staff are occupying adjoining galleries at the San Francisco Museum of Art. Mr. Gutmann chose an unfortunately limited medium, crayon, but used it to its utmost to create several sparkling, humorous drawings. Mr. Loran worked much harder on his oil paintings and while his work lacks fundamental soundness, his chief shortcoming is his lack of spontaneity. He paints because he wants to paint, rather than because of an ambitious striving for expression.

The works of Karl Hofer, also at the San Francisco Museum of Art, are a puzzling display. They cannot be cast off lightly with a mere shrug, they must be studied and absorbed. Using figures purely as a compositional subject and painting with severe stylization, Hofer manages to convey a feeling of the misery and helplessness of mankind. Hofer may not loom large as a painter but he is definitely a creative painter whose work will be influential on other creators of art.

San Francisco looks alertly to the forthcoming display of the works of one San Francisco Jose de Goya y Lucientes, a resident of Madrid some two hundred years ago during a period in Spanish history which has his hectic counterpart in contemporary life. This Goya had tremendous capacity for liberalism and if the propaganda in his art had been universally heeded Madrid today would not be in the process of being slowly blown to bits. Goya, today, must be classed as a modern thinker and the effect of two centuries of the wasted display of his works can then be ignored. Goya is the strange combination of human being and genius.

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CALIFORNIA POET'S CORNER

TWO POEMS

By ROLAND ENGLISH HARTLEY

Firefall

(Yosemite Valley)

Flung for a moment against eternal stone,
 Fire comes faintly drifting down the dark,
 Trailing its evanescent veil alone
 Between immensities of night and stark
 Insensibility of sleeping earth—
 Brief token of man's love of lovely things,
 Fading . . . fading . . . vanishing into dearth
 Of splendor, yet leaving high imaginings
 To trace new glories in the star-spread sky—
 Brief like the tenuous chain of human days,
 Hung between darks like man who is born to die,
 Yet leaving its light to brighten other ways
 Even beyond its fading and passing by.

Potter

(for Glen Lukens)

"Earth," he said, and touched me, and the flow
 Of fire from his hands lit once again
 The flame that burned in me so long ago.
 "Earth," he said; and the primal might of men,
 Drawn from within me, gave his hand the art
 To lift me from unshapen mass and set
 Beauty upon me, making me a part
 Of his higher world—while I remember yet
 The ancient rudiments of fire and storm
 When man was not, nor even earth, nor form,
 But only flame, and life, and mystery—
 Which now his knowing hand gives back to me.

OUR POET OF THE MONTH

BEST known by his work in the field of the short story and drama, Roland English Hartley has done poetic dramas and has had other verse published here and there. He has contributed short stories to *Harper's* magazine, the old *Century*, *Woman's Home Companion*, the *Delicador*, and many other magazines, and has appeared four or five times on the E. J. O'Brien "Roll of Honor" of best stories of the year.

A number of his plays have been widely performed by little theater groups; several of the one-acts have been published in *Poet Lore*. With Caroline Povers he is author of "Short Plays from Great Stories," a group of dramatizations for high school use, published by the Macmillan Company. A verse-drama, "To Serve the Queen" was first produced in the Berkeley Playhouse, by Alice Brainerd and Everett Glass. A romantic drama, "Troubadour," had its premiere last month with the Gold Hill Players of Monrovia.

Glen Lukens, for whom the second poem was written, is head of the Ceramic Department of the University of Southern California, at Los Angeles, and is also one of the foremost American potters. Last year his work won the highest award for pottery at the National Exhibition of the American Ceramic Society, held at the Syracuse Museum of Fine Arts. Three of Mr. Lukens' pieces are included in the traveling exhibition from Syracuse, which was in Los Angeles in May and will be in San Francisco this month at the Museum of Fine Arts.

THE DRAMA IN SAN FRANCISCO

(Continued from Page 7)

For panorama, nature in the cold, and tense excitement, the picture is a paragon. The aerial photography of high mountains, the snow slide, the imaginary gardens of Shangri-La, the visionary village about which the story is laid, are enough to make any nature lover see the show for these reasons alone.

The best evidence of a good show is its effect on theater-goers. After "Dead End" there was a great deal of conversation, especially in regard to the setting.

After "Lost Horizon," the audience sat quiet for a minute and then finally left.

TOMORROW

THE statement of our Federal Secretary of Labor that we are coming into an era of less and less strikes is very difficult to understand except by those who have spent many years in mathematical research and even they must reconcile it to truth or fact on the mathematical principle that all strikes united are but one strike. In other words, if every laborer in the United States goes on strike, it might theoretically be considered one strike. Therefore her statement that we are entering an era of fewer strikes may be true if one agrees that the innumerable small strikes, if you can call them that, will soon be united in one great strike.

The strikes that are in operation in the central California district and those that are getting under way in Los Angeles have definitely resulted in a depression in business activity. As usual, the architect is suffering most from the standpoint of actual business on his drafting board. Perhaps the time will come when departments of research will cease gathering statistics as to the amount of business done in various industries as a guide or indicator of health of business and will take only the activities in the offices of architects as the truest, surest and most sensitive business indicator throughout the nation.

Certain activities in Washington seem to indicate that before long, which really may be Tomorrow, some legislation will be enacted that will have sufficient teeth in it, not only to curb speculative stock manipulations but will make it impossible to purchase any stocks or bonds on margin. This would be a blessing indeed, for most of the financial disasters of the past six or seven years may be traced directly to marginal trading.

Nothing is sure, not even certainty. But the editors of this column can say positively that this country is facing one condition. We may like it or we may not. We may believe that it will be best for the nation at large or we may believe that it will be the utter ruin of it. But the fact remains that labor is on its way for complete organization. Temporarily successful efforts to split labor in its own ranks may succeed for a while but eventually there is little doubt that labor as one force will be organized to control its own operation. Just how much more it will control is questionable.

Another fair prediction is that the concentration of capital has been obnoxious to the great masses who have none. Throughout history schemes have been evolved to stop this. The latest one, perhaps not the newest, is the use of the power of taxation to distribute wealth. This method of operating is already on its way and becoming painful in certain circles and pleasing in others. It all depends upon what circle you float in and how large it is as to the degree of pain or suffering.

We seem to have turned the corner but it is only seeming. Nevertheless, the impression abroad generally is that we are approaching timidly and teeteringly a stage which at one time was called prosperity.

If this is true, and the conduct of Congress seems to point that our House believes it is, any interruption by either Federal, State, County, or Municipal authorities in the slight progress will have a material effect upon that group of people who are supposed to represent the citizens. It seems to us, therefore, that all efforts and all measures looking towards reform of either social conditions or financial activities or manufacturing should be held in abeyance until this infant prosperity has been taken out of the oxygen tank.

Our concentration and our observing and penetrating eye have pierced the veil of innumerable other mysterious possibilities of Tomorrow. We could tell you many things of the Duke of Windsor, of the attitude of the Supreme Court towards its own enlargement, of the possibility of new blights in the orchard, and of the spread of disease through "necking" and vice-versa. But what's the use? There is so much to think about that we should do today that all of this discussion about Tomorrow may prove more fatal than futile.

THE OUTDOOR LIVING ROOM

(Continued from Page 17)

and the western ranch house are other sources of inspiration for types of outdoor living. The desert house and the dude ranch are institutions today in some parts of the country. Decorating houses of this style demands furniture of a type that is not too delicate in finish and is adapted to hard usage. Extremes of climate demand furniture that is utilitarian and adaptable to many purposes. Bleached woods combined with leather create an ideal furniture for the ranch and desert house. Iron furniture, light in weight, graceful and sturdy is equally suitable. The brilliant color palette of the Indians of the Southwest with their thorough mastery of conventional forms of design are inspiring resources of material. Indian blankets, leather work, pottery and metal are a rich heritage that is by no means thoroughly exploited and can be used to good advantage in creating furniture and decoration appropriate to the ranch and desert house.

In some instances the classic styles of eighteenth century England and France have been used for outdoor furniture types and with interesting results. The Rococo and Classic Revival translated into iron and bamboo, emerge fresh and revitalized in spirit and appear as playful counterparts of the original. However, traditional furniture and decoration are not so adaptable to the out-of-doors as the designs of the Southwest Indians and the Islands of the Pacific. Traditional European furniture was designed for use indoors, against suitable paneled walls and the confining enclosure of the house. The Indians and natives of the Islands lived out-of-doors and have left us a heritage of art attuned with nature.

Whatever form the outdoor living room is to take, it must of necessity be gay and less formal than the expression of indoor living. The pattern of trees, the brilliant color of flowers, the soft tones of grass, rocks and gravelled walks are infinitely beautiful in themselves and need only the application of convenient tables, low comfortable couches and chairs to make the out-of-doors a living room.

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Editorial

A GAIN the bloody but unbowed head of automobile parking has risen above the muck of oil spattered horizons and curbs. About every so often the American public in the large metropolitan cities reaches the last ultimate limit of endurance and rears backwards shouting "Humph! Pshaw!" thereby relieving themselves and their blood pressure to a point where they can again pick up the oar.

In San Francisco the subject has again come up with the decision on the part of the Board of Supervisors to prohibit parking on Market Street. This is more or less following the footsteps of Chicago when she prohibited parking inside the Loop area. There was a howl, a hue and a cry but after the prohibition was passed and enforced, nobody seems to have been hurt very much and millions of people were able to reach shops without endangering their lives at every step. The movement only means more parking facilities in buildings, ramp garages and parking spaces set aside for automobiles. A great deal of work has been done in research on the matter of garage design but there is still a great deal of work to be done.

Unquestionably one of the paramount problems of American civilization in great metropolitan areas is that of automobile parking and it will soon become imperative that a better solution than standing them in lines along the curbs must be found.

SAN FRANCISCO'S EXPOSITION

THE final plans of San Francisco's exposition have been completed and printed. Two paper-covered books of considerable size and impressiveness have been brought out governing the rules and regulations for concessionaires, published March 9 of this year, and rules and regulations for grounds and buildings published May 11. This begins to look like business.

Now anyone contemplating an exhibit or an application for a concession at the exposition can secure maps of the grounds' layout and these two books which will give him full information as to just what he must do and how he can do it in order to secure rights and land leases. Heretofore the officials of the exposition have been unable to give anyone definite, precise and detailed information and outlines of conditions, methods of construction and land rentals. But now everything is clear and there should be a real influx of business to the Exposition Company.

AIR—HOT AND OTHERWISE

MERCHANTS and home owners are both beginning to take air-conditioning seriously. For some time it was looked upon as merely another stunt but with the ever increasing number of wilted collars in summer and red noses in winter, air-conditioning is being given serious thought. The only people who are pooh-poohing it being the druggists and the laundrymen. Theaters, trains and shops in hot countries are going in strong for air-conditioning. It is even possible that churches may find that a cool retreat in their cloistered edifices may lure more people to silent worship. Anyhow, air-conditioning has arrived and it behooves the architect to give it consideration.

TRAILERS

THE question of what to do with trailers has become vital. It has reached the point where legislation must be passed to protect some of our properties from the squatter. Legislation must also be passed to protect the legitimate tourist who wishes to see his own country via the trailer route.

There are very few trailer camps in California that are worthy of the name. If an honest trailer-driver wishes to see the country and if he comes to a city where there is no trailer camp or trailer accommodations, what is he to do? He cannot park in the streets without risking the danger of arrest or other form of penalty and he cannot park in someone's vacant lot. And yet he has a right to

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles.
Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
Advertising Staff: Edward S. Townsend, E. B. Wynne, James Gibson.
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PUBLISHER: JERE B. JOHNSON

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CONTENTS

JULY, 1937

Cover—Residence of Mr. and Mrs. Guy M. Searcy, H. Roy Kelley, Architect. Photograph by George Haight.	
Editorial	2
The Calendar—Announcements, Music, Theater, Drama.....By Ellen Leech	3-5
Yachts, Large and Small.....	3
Art Calendar	6
Hollywood Bowl Ballets.....By Norman Peck	7
No Sabien el Camino.....By Leo S. Gosliner	7
California Poet's Corner, The Castle of Canossa.....By Julia Cooley Altrocchi	7
Man, His Dog and His Hearth.....By Charles Ruggles	8
At Books and Windmills.....By Edwin Turnbull	10
Antiques.....By Alice R. Rollins	13
Running Fire.....By Mark Daniels, A. I. A.	15
Residence of Mrs. Lucy Burke, Howard G. Elwell, Architect.....	16
Planning and Financing Small Homes.....By F. W. Marlow	17
Residence of Mr. and Mrs. Guy M. Searcy, H. Roy Kelley, Architect.....	18-19
How Large Can a Small House Be?.....By Edith Hynes	20
A Guest House on the Estate of Mr. and Mrs. Thomas Rodgers, Arthur L. Herberger, Architect.....	21
Residence of Mr. and Mrs. John Stansbarger, Winchton L. Risley, Architect.....	22
Residence of Mr. and Mrs. Martin Burke, Howard G. Elwell, Architect.....	23
Residence of Mr. and Mrs. Lyle Nelson Barcume, Lyle Nelson Barcume, Architect.....	24
Residence of Mr. and Mrs. Harold W. Hoots, Kemper Nomland, Architect.....	25
A House for Mr. and Mrs. Robert Shaw, William Wilson Wurster, Architect.....	26
Residence of Lt. Com. and Mrs. Louis R. Vail, Designed by Nello F. Zava.....	27
The Establishment of Miss Virginia McAlmon, R. M. Schindler, Architect.....	28
Residence of Mrs. Geneva Stoddard, Milton J. Black, Architect.....	29
Residence of Mr. and Mrs. R. P. Selder, H. Roy Kelley, Architect.....	30
If I Were to Make an Old Fashioned Garden.....By Charles Gibbs Adams	31
A Petite Maison, Ralph C. Flewelling, Architect.....	32
Residence for John Entenza, Designed by Harwell Harris.....	33
Residence of Mr. and Mrs. Harold Wilson, Curtis Chambers, Architect.....	34
Residence of Mr. and Mrs. W. T. Shelford, Edgar Bissantz, Architect.....	35
Residence of Mr. and Mrs. J. H. Hayward, Charles O. Matcham, Architect.....	36
A Very Small House, Miller & Warnecke, Architects.....	37
The Amateur Botanist.....	38
New Products and Practices.....	39
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

travel as he sees fit. It is a problem that will take some considerable thought before the solution is found. Naturally, one is that more trailer camps be built.

The County of Marin has passed an ordinance within the past fortnight making it unlawful to stay

more than twenty-four hours in any part of the county except in a licensed trailer camp. Similar bills are being passed by many of the counties surrounding San Francisco Bay. But it does not appear to us that this solves the question. Something more should be done.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to **CALIFORNIA ARTS & ARCHITECTURE**, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SEMANA NAUTICA, Santa Barbara, grows more interesting each season, and the fifth annual is held July 3-4-5. This year's program includes Star Boat Races, Sir Thomas Lipton Cup Series, Moon Boat Races, "Chancellor Midget Air Races," Outboard Motor Boat Races, and an Illuminated Marine Pageant.

SANTA CRUZ, frequently described as central California's favorite beach and mountain playground, provides a Fourth of July Celebration continuing for four days, 3-4-5. The Santa Cruz Dog Show is held, July 25, at the Pasiempo Country Club. This club also announces Golf-Mixed Four-somes, July 25.

FESTIVAL OF ARTS opens at Laguna Beach, July 30 and continues through August 7. The theme selected for this year is "The Spirit of Laguna," to be portrayed and emphasized in exhibits and pageants of artistry in various fields.

PAGEANTRY will mark the opening of the spectacular new Feather River Highway, August 13-14-15. Governor Frank Merriam of California, and Governor Richard Kirmm of Nevada will participate in the dedication of the ten million dollar route.

COUNTY FAIRS punctuate the summer season and one that never fails in interest is that of Santa Barbara County, held July 21-25, at Santa Maria, noted for its flower fields and its famous Inn, and usually termed "the town midway between San Francisco and Los Angeles."

KENNEL CLUB, presents Twelfth Annual Dog Show, July 17-18, at Santa Barbara, with many important entries.

SUMMER CALENDAR at Hotel del Coronado is filled with entertainment. Annual Invitational Tennis Championship closes July 5. Formal opening of the dinner dances and floor show at the turquoise Swimming Pool is July 2. Dinner dance in the Ballroom, following the opening of the Del Mar Race track is July 3. The Pet Show is held July 14. July 22-23-24 are the dates for the Badminton and Ping Pong Tournament. From late in June to September 18, Rainbow Fleet Sailing Races, swimming meets and aquatic sports are featured every Saturday.

JUNIOR LEAGUE of Santa Barbara gives the "Follies of 1937" on July 21 for the benefit of their special philanthropy, Sunshine Cottage, where undernourished and underprivileged children may regain their health. The theme for the night is a South American cruise and thereby much color and tropical features are introduced.

WRIGLEY FIELD, Los Angeles, is the scene of what is announced as "The World's Greatest Baseball Game" between comedians and leading men of Hollywood, July 17, for the benefit of Mt. Sinai Hospital. It is stated that Walter Winchell will umpire.

BULLOCK'S in Los Angeles announce: July 14, 2-8 lecture by Oliver Puppeters on the Art of Puppetry, 10 and 12 o'clock. Little Theater, fifth floor, a lecture course on puppetry for children. July 15, 22, 29, Oliver Puppeters, 10, 11, 2, and 3 o'clock. Little Theater, fifth floor, a puppet show for children. July 15, showing of Charles Ruggles' "See-See" Kennel Dog Champions, 10:30 to 3:30 o'clock, sporting goods section below street level. July 14, 23, 30, "New Horizons" radio broadcast, 8 p.m., Station KNX, 1050 kilocycles. Featuring Felix Mills orchestra and guest stars.

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YACHTS, LARGE AND SMALL

ONCE upon a time in California yachts were as scarce as crooners but now they are even more prevalent, and less expensive. Once they were mentioned with bated breath—not lest the fish were listening—but because only men of great wealth, whether malefactors or not, might own one. Now while the sea-going monsters still cost a fortune to buy and yet more to maintain, there is a diminishing scale.

Since many of the early Angelenos came from the broad expanses of the middle west, where the prairie rather than the ocean flows to the horizon, these early pioneers had scant appreciation of the sea as a mode of entertainment. Even for swimming it seemed large and overwhelming and as for boating, well, the lakes of the two parks seemed adequate, oars being easier to handle than sails. Whatever the reason Los Angeles was not maritime minded, not even after the annexation of the harbor, as a harbor a dozen or more miles away is not exactly neighborly, not like living with the salt air in your face all day every day. But gradually, with propaganda and publicity, yachts came into vogue and yacht clubs grew in favor. Soon the male members of the family could distinguish a ketch from a canoe and the feminine element cast around for some distinctive form of costume. This was, of course, long before culottes, shorts and overalls were a part of every woman's wardrobe.

Custom works fast and now all of California talks glibly of the flotilla marking San Francisco Bay, the Semana Nautica at Santa Barbara, and the aquatic sports of Santa Cruz, San Diego and Catalina Island. We all know now that the Star boat races do not use the Milky Way as a course, nor does the Rainbow fleet at Coronado constantly seek the pot of gold, while cabanas have easily become a part of the social life. It is all so casual that now instead of motoring to the new Bing Crosby Track at Del Mar it is easy to sail down, anchor at San Diego, dance and dine at Coronado, with a swim in the morning before visiting the track.

It has grown to be a truism that anything can happen in Hollywood but there was a time when even the most sanguine seaman would have been called screwy if he sought to sail a yacht on his swimming pool. But now, if a boat propelled by a sail is a yacht regardless of size, the fact is accomplished. Such a ship makes no claim to a world cruise, but is distinctly not a toy. Nor is it a model yacht, such as enter the Model Yacht races each year on the lakes of Golden Gate Park, San Francisco, and at Westlake, Los Angeles, but a craft to appeal to the nautical minded of whatever age.

SAN MATEO COUNTY'S annual Horse Show opens August 7 and continues through August 14, which means a gay week throughout the Peninsula, as luncheons, dinners and dances always accompany this Show. Mrs. William F. Roth is president of the Horse Show Association and, as usual, enters her prize-winning horses from "Why Worry Farm," her place at San Mateo. The Show, as in previous years, is held at the Menlo Circus Club and the proceeds go toward the upkeep of the Stanford Convalescent Home.

THE HORSE SHOW at Coronado, July 20-25, opens the Pacific Coast Circuit.

NATIONAL AMATEUR PUBLIC LINKS CHAMPIONSHIP of the United States Golf Association is held at Harding Park Golf Course, San Francisco, August 9-14. This is the 16th annual of this notable event.

MARKET WEEK is scheduled at the Furniture Mart, Los Angeles, for the week of July 26. A. V. MacDonald is managing director of the Mart and executive secretary of the Los Angeles Furniture Manufacturers' Association.

WOMEN'S PRESS CLUB of Southern California held the annual luncheon at the Women's Athletic Club last month, installing Mrs. Grace Frye as president.

CAMERA CLUB is holding the All-American Photographic Salon at 2504 West Seventh Street, Los Angeles, through July 17. The show is open to the public without charge. Entries came from all sections of the United States, were chosen by a board of five judges, and on closing in Los Angeles the show will go to the Laguna Beach Art Gallery.

SANTA BARBARA'S twelfth annual National Horse Show is held, July 27-31, in the Pershing Park arena. Chief among the exhibitors is listed Mrs. William F. Roth of San Francisco with her stable of champion hackneys and saddle horses. The famous Carnation Farms stable of E. A. Stewart enters a full string of show horses competing in every division. Mrs. Chester C. Michael of Kansas City, Mo. shows a completely new stable. Miss Novich-Freeman of San Antonio, Texas; Miss Barbara Worth of Sacramento, and Mr. Harry G. Waddell of Lindsay, are all exhibitors. Captain Charles Pollister, British Army officer and owner of the famous Yorkshire stables, shows his hunters and hounds, introducing a specialty feature. E. G. Sinkin exhibits his Belgian draft horses.

CENTINELA DAYS, based on historical data relating to Centinela Springs, early Spanish and pioneer days, mark August 9-14, at Inglewood.

GARDEN TOURS of the summer season at Santa Barbara continue on Fridays to September 3, with occasional tours on Tuesdays. Information may be obtained at, and cars leave, Recreation Center, 100 East Carrillo Street, morning and afternoon.

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COUNTY FAIRS scheduled for the early days of August are:

August 2-8, Stanislaus County Fair, Turlock.
August 6-7-8, Merced-Mariposa Counties Fair, 35th District Fair, Merced.
August 6-7-8, 12th District Agricultural Association Fair, Ukiah.
August 7-15, San Diego County Fair and Harness Race Meet, Del Mar.
August 10-15, Sonoma County Fair, Santa Rosa.
August 12-15, Contra Costa County Fair, Antioch.
August 12-15, Monterey County Fair, Monterey.

THE TURF CLUB MEET at Del Mar opens July 3 and continues through August 7.

SKI TOURNAMENT marks the Fourth of July Celebration at Lassen Vol. National Park.

REGATTA, the annual Port Stockton event, is a feature of the July 3-4 celebration at Stockton.

INVITATIONAL TENNIS CHAMPIONSHIPS are held at La Jolla, July 13-18.

AT SALINAS may be seen the famous California Rodeo, Horse Fair and Stock Show, July 15-18.

WATER SPORTS CARNIVAL is announced for July 16-17-18 at Long Beach.

OLD SPANISH DAYS, the outstanding Fiesta of California, is held annually at Santa Barbara where, through pageants, music and the dance, the days of old may be enjoyed, August 19-20-21.

MUSIC

THE SIXTEENTH SEASON of "Symphonies Under the Stars" at the Hollywood Bowl opens July 13, under the direction of Vladimir Golschmann of the St. Louis Symphony Orchestra. Directors for the remainder of the season include Erno Rapee of New York's General Motors, Hans Kindler of Washington, D. C., Carlos Chavez of Mexico City, Fritz Reiner of the Philadelphia and San Francisco Operas, and Otto Klemperer of the Philharmonic Orchestra of Los Angeles. An event of the second week is Ferde Grofe conducting his own compositions, among them the "Grand Canyon Suite," for which Aida Broadbent presents a ballet.

On Tuesday nights symphonies will be the rule, with the presentation of opera and ballets on Thursday nights. The first opera of the season is "Carmen," July 15. On Friday nights soloists, both vocal and instrumental, are heard. Hans Kindler conducts two of the symphony night programs, July 27 and August 10. On the latter date he presents Gerard Hekking, cellist, as a special soloist.

THE BACH FESTIVAL, the third annual at Carmel-by-the-Sea, is held July 19-25. The local orchestra and chorus composed of amateurs and professionals of the Monterey Peninsula, is under the leadership of Michel Penha. For the Bach Festival the orchestra is augmented by professional artists from California and elsewhere, who give their services because of their interest in the festival.

LIGHT OPERA GUILD of San Francisco presents three operas during the Gilbert and Sullivan Festival at the Greek Theatre of the University of California, under the auspices of the Committee on Music and Drama of the University. The season opens with "Ruddigore," July 10, and is followed by "The Mikado," and later "Princess Ida." All three are under the direction of Gerald Travers, with Don I. Barrentos as musical director.

FEDERAL MUSIC PROJECT of Santa Barbara presents a season of symphony concerts at the new County Bowl on Sunday afternoons at five.

July 11, Symphony conducted by Usigli, Roderico White, soloist.
July 18, "King Henschmen," conducted by Jacques Samossoud.
July 25, Symphony, Cook, guest conductor.
August 1, "Aida" conducted by Usigli.
August 8, "Hansel and Gretel," Usigli.
August 15, Symphony, Samossoud.

PRO ARTE QUARTET presents the annual chamber music festival at Mills College. The Wednesday evening series is devoted to the quartets and quintets of Mozart, with Marcel Mass, pianist, assisting. The Sunday afternoon series will, as usual, comprise works of contrasted periods.

COMMUNITY MUSIC ASSOCIATION of Redlands opened the summer music season with presentations of Ernest Carlisle's colorful opera comique, "The Blond Donna," under the direction of James Kelley Guthrie. The season will include two concerts a week, Tuesday and Friday nights, with no admission charge. Mrs. G. E. Mullen is the founder and the managing director of these concerts which are given each year at the Prossell, the Redlands Bowl.

VANCOUVER SYMPHONY ORCHESTRA, under the direction of Allard de Ridder, formerly of the Los Angeles Philharmonic Orchestra, inaugurated the construction of an outdoor concert bowl two years ago. In this bowl, known as the Stanley Park Shell, the Orchestra gives a three months' summer season, with guest artists including Olga Sreeb, Jan Chermiack, Blythe Taylor Burns, Harold Samuel, Ivan Philipowicz, Lourd Greenleaf, Odean Ford, Jean de Rimonancy and August Werner.

NEIGHBORHOOD MUSIC SCHOOL, South Boyle Street, Los Angeles, has a staff of twenty-five instructors, headed by Pearle Odell and Neil McKie, with about 250 pupils. This school is supported for the purpose of providing instruction for young musicians who can pay little or nothing for their lessons. Last season six thousand and fourteen individual lessons were given there at prices ranging from 10 to 50 cents.

HALF HOURS of Music at the Greek Theater of the University of California, Berkeley, opened last month and continue on Sunday afternoons at 4 o'clock.

OPERAS of the Hollywood Bowl series for this summer include "Carmen," "Bartered Bride," "Il Trovatore" and "Madam Butterfly." Outdoor opera has proved very popular at the amphitheater and doubtless will continue to be a part of each season's program.

OUTDOOR SYMPHONY SEASON, Portland, Oregon, opens July 12 at the Multnomah Civic Stadium, with the Portland Symphony Orchestra, under the direction of Vladimir Baklinski, Edith Knox, pianist, soloist. July 19, John Charles Thomas is the guest artist, with Vladimir Golschmann conducting. July 26, Erno Rapee is the guest conductor, and Nancy Thielen, soprano, is the soloist.

SUMMER SHOW SERIES at the Civic Auditorium, Pasadena, are preceded by the presentation of two operas by the Federal Music Project. "The King's Henchman" by Deems Taylor is heard July 6, and is followed by "Aida," July 16. The summer series, under the auspices of the Board of City Directors, opens July 7, offering "The Silver Thread" with a cast from the Recreation Department players. Other plays of the series, all free to the public, are: Children's operetta, "The Gwethilkins," July 14 at 2:15; the Drama Guild's play, "Seven Days," July 13 at 8:30; Meglin McDermid's Revue, July 21 at 2:15, and an indoor circus on the afternoon of July 28.

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A powder room in the Laurelwood model home in Los Angeles, designed by Randall Duell, architect, and furnished by Bullock's of Los Angeles. Done in tones of gray and peach, the woodwork is painted gray, the wall paper is silver with Chinese figures in peach and cantaloupe, the carpet is a deep shade of peach to match the little satin stool. The window is draped with cantaloupe-colored material over which is hung sheer ruffled point d'esprit. The same materials are used on the dressing table with trim and butterfly bows in a deeper shade. An enchanting spot to delight the hearts of all feminine visitors.

THEATER NOTES

PLAYHOUSE, Pasadena, now also designated as The State Theater, has dropped the word "Community" from the theater's title, merely to enlarge the educational facilities of the organization. The same policy of producing the best plays obtainable in the best manner possible will prevail. The third annual Midsummer Drama Festival, presenting the story of the great southwest is underway. Each play is given for one week, with matinees Wednesdays and Saturdays. Gilmor Brown is the supervising director, and Charles Prickett the business manager of the Playhouse.

To July 3, "Montezuma," by Gerhart Hauptmann.

July 5-10, "Miracle of the Swallows," by Ramon Romero.

July 12-17, "Night Over Taos," by Maxwell Anderson.

July 19-24, "Juarez and Maximilian," by Franz Werfel.

July 26-31, "Girl of the Golden West," by David Belasco.

August 2-7, "Rose of the Rancho," by Belasco and Tully.

August 9-14, "Miner's Gold," by Agnes Peterson.

COMMUNITY PLAYERS of Palo Alto continue their summer schedule with Bernard Shaw's "Pygmalion" as the major production of July. The Workshop will not give a play in July but has an August presentation scheduled.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, announces "Growing Up," by Jean Provençe, opening July 15, directed by Josef Francis Hickson.

THEATER GUILD of Laguna Beach is producing "Berkeley Square," Saturday, July 3.

STUDIO VILLAGE THEATER GUILD, operated by Katherine Kavanaugh, schedules "Board and Room," to open July 5. This is the prize winning, three act play of the Southern California Festival of Allied Arts Drama Contest, written by Nan H. Burns. The production will continue for two weeks.

MEXICAN PLAYERS, at the Padua Hills Theater, near Claremont, present Emily Wardman Bell's new play, "Marina" during the entire months of July and August. Although in English "Marina" is written to carry out the unusual technique developed at Padua Hills, and offers full opportunity for pantomime and a program of dance and song.

"BROTHER RAT" closes the engagement at the Geary Theater, San Francisco, July 17, to open in Los Angeles at the Biltmore Theater.

THE LUNTS, Alfred Lunt and Lynn Fontanne, are seen at the Biltmore Theater, Los Angeles, in Jean Giraudoux's comedy "Amphytrion 38" for one week, opening July 5.

PILGRIMAGE PLAY ASSOCIATION presents the Pilgrimage Play in its fifteenth season and at its Playhouse in the Hollywood Hills, opening July 19. Lloyd D. Mitchell is the managing director.

LOBERO THEATER, Santa Barbara, announces the opening of a summer series, July 8, under the direction of Arthur J. Beckhard.



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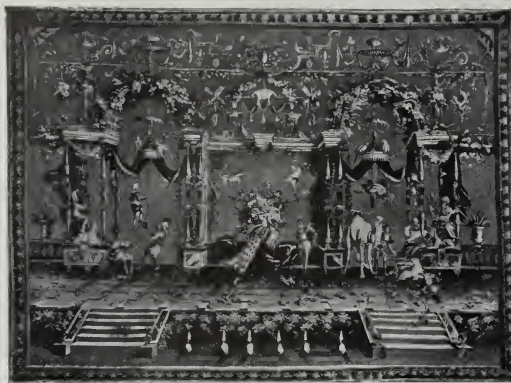
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A beautiful Beauvais tapestry by Jean Berain circa 1670 from the private collection of the Princess de Faucigny. The tapestry measuring 11' x 15' is now on exhibition at the Stendahl Galleries in Los Angeles.

**ART CALENDAR
CARMEL**

CARMEL ART ASSOCIATION: Members' exhibition for summer months.

CORONADO

GALLERIES, Hotel del Coronado: Landscape and figure paintings by artists of California.

CLAREMONT

SCRIPPS COLLEGE, Art Building: Exhibition designed for summer session.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Modern and conservative art, the work of western painters.

GARDENA

GARDENA HIGH: Permanent Collection.

FILLMORE

ARTISTS' BARN: Work of local artists and craftsmen.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To July 10, oil paintings by Alfred Ybarra.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Lithographs by Bellows.

FIRMIN PRINT ROOMS, 1748 N. Sycamore: Etchings by Frank Brangwyn.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Examples of art as related to the settings used in motion pictures.

F. A. R. GALLERY, 8880 Sunset Blvd.: Color Prints.

CHELSEA GALLERY, 8643 Sunset Blvd.: Marine paintings by Lundmark.

HOLLYWOOD GALLERY OF MODERN ART, 6720 Hollywood Blvd.: Modern art exemplified.

KANST GALLERIES, 6182 Mulholland Drive: Landscapes and seascapes by American artists.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Craftsmanship as exemplified in designing jewelry and the setting of precious and semiprecious stones.

POLK GALLERY, 8903 Sunset Blvd.: Decorative arts. Paintings, oils and water colors.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: Monthly exhibition.

PAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: Color reproductions. Toulouse-Lautrec.

SIEGAL-ANTHEIL GALLERY, 8617 Sunset Blvd.: Through July, exhibition of paintings by modern French masters.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: June-July exhibition by members of the Art Association, including William Wendt, Hanson Putnuff, Jack Wilkinson Smith, Thomas L. Hunt, Frank Tenney Johnson. The public is invited to award three cash prizes by secret vote.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Twenty Indian portraits by Kathryn W. Leighton.

BILTMORE SALON, Biltmore Hotel: To July 10, water colors, California subjects, by William S. Bagdatopoulos, painter and etcher. Etchings by Richard E. Bishop. Through July, mixed contemporary show, artists of the East and West.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art as related to homes.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Ave.: Exhibition by members.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To July 17, Fourth Annual California Figure Painters. Gallery is closed, July 18 to Sept. 1.

GUMPTO GALLERIES, 714 West 7th St.: Decorative prints and paintings.

LOS ANGELES MUSEUM, Exposition Park: Sixteenth and seventeenth century paintings. Victorian art. Leon Bonnet Memorial Exhibition. Frederick Taubes. Los Angeles County School Art Exhibition.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Progress of art.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Paintings by French moderns. Recent work of Edward Weston, California photographer, records nature's forms in the West, Death Valley in particular.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Examples of the "School of Paris." Paintings by the Paris Russian, Kostia Terechov, figures, portraits and outdoor scenes. Paintings in tempera by L. B. Naomi.

U. C. L. A. CAMPUS GALLERY: Summer Session Exhibition.

U. S. C. CAMPUS GALLERY: Painting, art craft and architectural exhibits.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To August 7, the work of Lyonel Feininger. The Clarence Kennedy collection of photographs of Renaissance sculpture.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts. Work of members.

OAKLAND ART GALLERY, Municipal Auditorium: Selections from the permanent collection.

PASADENA

JOHN C. BENTZ GALLERIES, 27 South El Molino Ave.: A notable jade collection, pieces in the Mutton-Fat White Jade, as well as the more usual green. Fine jades carved and fashioned into bowls, incense burners, libation cups and teapots.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Ave.: Special art exhibition, paralleling in paintings and sculpture the Pasadena Playhouse cycle of plays relating to the Southwest. Artists represented are John Hubbard Rich, J. Duncan Gleason, Alison Clark, Conrad Buff, Orrin White, Marion Kavanagh Wachtel, J. Henry Sharp, Perry McNeely, Edgar Alwin Parker, Kathryn W. Leighton, Richard Taggart, Jean Mannheim, Burst Procter and David Tausky.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the Prairie Print Makers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: 9th Annual Southern California Art Exhibition continuing through August. Oil paintings, water colors and pastels, and sculpture.

SAN FRANCISCO

AMBERG HIRTH GALLERY, 165 Post St.: Contemporary applied arts and crafts.

THE ART CENTER, 730 Montgomery St.: Closed for summer. Will reopen in downtown section.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Members' group shows through summer.

COURVOISIER, 408 Post St.: Miscellaneous collection of paintings.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Permanent collection, art of the Orient. Arabian photographs by Hans Helfritz.

PAUL ELDER GALLERY, 239 Post St.: To July 24, oils by Jose Ramis, To August 14, water colors by Clifford Warner.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To July 12, Robineau Memorial Exhibition of Ceramics. Painters and illustrators. Through July: Chinese Tomb statuettes. Contemporary German painting. Work of Russell Cowles, paintings by Hilaire Hiller.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Shows the recent work of contemporary California artists, changing the exhibitions each month. Local craftsmen are usually well represented. Pencil portraits by Marian Merrihue.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Special exhibition commemorating coronation of Queen Victoria. Prints, miniatures and original letters are included. Miniature paintings are by Richard Cowsey and Ozias Humphrey.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Continuous exhibitions of paintings by the artists of Santa Barbara. Closed on Sundays.

FAULKNER MEMORIAL GALLERY, Public Library: To July 19, Thomas Moran Memorial Exhibition.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: The Traveling California Water Color Society, secured by Mrs. Olive Barker.

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Aida Broadbent whose ballet on July 22 will be the first ballet of the season in Hollywood Bowl.

HOLLYWOOD BOWL BALLET

By NORMAN PECK

OF the four choreographers selected by the Symphony Association for the summer series only one is new to the Bowl, this one is Lester Horton. Aida Broadbent, Michio Ito and Theodore Kosloff have created ballets for this vast theater before. Miss Broadbent in particular has mastered the Bowl requirements in its need for mass movement. Individual expression in the Bowl is not possible—mass movement, not technical proficiency. Miss Broadbent has a semi-permanent group of dancers which she used in her previous Bowl productions, the trans-continental tour of her Hollywood Ballet Company and a film recently completed for the Paramount Studios. After this, her third Bowl production, Miss Broadbent and her company start another film for the same studio and it is possible they will use this ballet. The benefits of a permanent company are many. If the dancers are to be paid, a phenomenon which occurs with not enough regularity in connection with ballets at the Bowl, a series of performances by one company will be necessary to make this possible, as it should be. Having one company of dancers does not imply using only one choreographer. If the musicians are always paid as they are at the Bowl, why not the dancers?

Aida Broadbent's ballet, to Ferde Grofe's Grand Canyon Suite, which has not been used for dance before will be the first of the summer, opening Thursday night, July twenty-second. The ballets follow on alternate Thursday nights.

Lester Horton, the one choreographer new to the Bowl, has taken Stravinsky's "Rite of Spring" for performance on August fifth. This is only the third production of the one-time shocker. This composition precipitated a near riot on the occasion of its premiere twenty-five years ago in Paris with Nijinsky creating the movement. It was with this production that Nijinsky enriched the repertoire of movement in a direction contrary to classicism. In America here, the Composers League engaged Massine to recreate this work and he had Martha Graham dancing the leading role. Horton's version differing from its two preceding productions will not be essentially Russian in character but rather a summation of primitive thematic material. It will be interesting to see the modern dance

adapting itself and going hand in hand with symphonic music.

On August nineteenth Michio Ito who has not performed at the Bowl since 1930 will bring his Japanese ballet with music conducted by Hidemaro Konoye.

September second sees the end of the ballet series when Kosloff again offers his version of Stravinsky's "Petrouchka." This version has already been seen in two performances earlier in the year at the Shrine Auditorium. There was little enthusiasm about it. Essentially it is unsuited to mass movement concerned as it is with three solo figures which were lost in the huge Shrine Auditorium and the Bowl being so much larger will not help. The de Basil Company with Massine, Lichine and Tomanova, dancing and miming the three tragic figures have given four superb performances of this work during the recent past seasons and it is unsatisfactory seeing the roles danced less well. In all probability "Petrouchka" will be in the repertoire of the de Basil Company when they return here in January. By all means see Massine and his company present this *ballet intime*.

NO SABIE EL CAMINO

They do not know the way

By LEO S. GOSLINER

THERE is a very sound reason for not covering paintings with glass, for the advantage of protection to the canvas is many times offset by the false lights and reflections which would thereby alter the work of the artist. So in art criticism, this reviewer has been wary of the use of the personal pronoun lest this license permit him carelessly to inject reflections and opinions which might warp or misdirect the artists' intention.

But in dealing with the work of Goya one cannot remain impersonal and speak of art as something detached from living. For above all Goya is alive and his universality is of the order of a Shakespeare or a Wagner or a Phidias. One must either pass Goya by or one must become excited by him. Personally I am excited and I neither care to pass Goya by nor to fail to drink deeply of his thought.

I have read many expert and calculating appraisals of the technical and ecstatic perfection of

CALIFORNIA POET'S CORNER

THE CASTLE OF CANOSSA

By JULIA COOLEY ALTROCCHI

Canossa, Canossa, citadel of pride,
Your tattered turrets still have tales to tell,
The folded wings of beauty still abide.
Small wonder that Matilda loved you well.
Bishops and kings and popes and satin queens
Went up your jagged slopes against the sky,
In silhouettes of splendor, spangled scenes
That did not move across the rock and die.
Azzo is there with all his armored men,
And the frail figure of Queen Adelaide
Flying for refuge to the rock, and then
Guilla and Beatrice, whose graces made
Your grim old chambers jangle with the song
Of mirth and minstrel, and at last, at last
Matilda, flower of all the petaled throng,
Rising supreme out of a pointing past.
Her splendor-streaming banners, black and white,
Flew to the breeze and signaled from their height
To all her hundred castles, out of sight,
And every window gleamed with torches' light.
Then Hildebrand and Henry wrought your fate,
And the walls shook with song and splendid deeds.
Then, then, the great of earth beat at your gate,
And the gold Apennines knelt down like weeds!

Our Poet of the Month

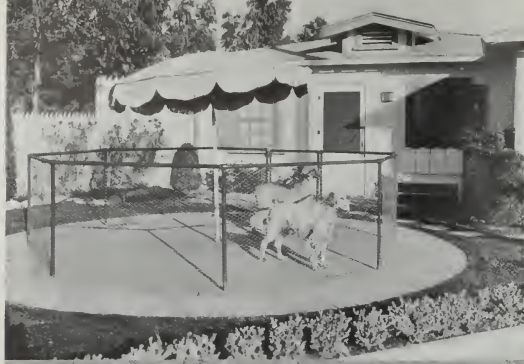
JULIA COOLEY ALTROCCHI is the author of one of the most successful of recent volumes of California poetry, "Snow Covered Wagons," an epic of the ill-starred Donner party. The book was brought out last year by the Macmillan Company and has just received the coveted distinction of a silver medal awarded by the Commonwealth Club of San Francisco in its annual distribution of honors to outstanding California books. Mrs. Altrocchi is also the author of two other volumes of verse, "Poems of a Child," with a foreword by Richard Le Gallienne and published by Harpers and "The Dance of Youth." She has written historical articles that have found publication in the *Yale Review*, *Thought* and *Classical Journal*.

Goya, the painter. I have read many accounts of the skill and dexterity of Goya, the printmaker. And I have seen endless dime-novelish accounts of the escapades of Goya, the Peck's Bad Boy of the Carlos' courts. Frankly, I am interested in Goya, the thinker, and if you please, Goya, the revolutionary,—not because the technical Goya nor the rascal Goya are the less interesting but because the daring Goya is the more vivid in this chaotic world.

Goya lived in Madrid where man clawed man with tooth and finger nail. He saw a hell in which ravaged women were sport for the street crowds. He chose to react against this viciousness by accentuating its horror, that posterity might rid itself of such appetites. He bit his copper with the tears he fiercely shed for humanity.

We of this advanced age glance at Goya's breaking heart and say "How Horrible!" and are glad that we have the advantages of a higher civilization. But when we look at Goya let us not forget for one fleeting instant that in Goya's own Madrid we are today applying the cannily skill of this civilization to poisoning and asphyxiating and bombing women and children descendants of the fortunate ones who escaped in 1808. When you look at the 82 prints of "Los Desastres de la Guerra," think that men and women have, in this enlightened year of 1937 in these civilized United States been shot dead in industrial strife. This is what Goya said to me. How can you prate of dexterity of line or richness of bite?

I am almost through with the personal pronoun. If the glass through which I have caused you to view the scene has caught a pinkish glow from the war-red skies—maybe Goya and I intended it should!



Photographs by Frank Priest, Jr.

Sir Woggon, a Bedlington terrier newly arrived from England, and his owner, Charles Ruggles.

MAN, HIS DOG AND HIS HEARTH

By CHARLES RUGGLES

THERE'S something akin to man's dog and his home. The possession of each might be termed a primitive instinct. Almost as far back as the history of man goes, crude pictures on stone show us man, his dog and his hearth.

For actual history, that of the dog has been traced into very ancient times. As far back as 4000 B. C. pictures of dogs were carved on tombs, and in some of the earliest parts of the Old Testament the dog is referred to. In these are mentioned a number of breeds—though there are no mentions of dog shows or kennel clubs!

Today, there is no country in the world where more thought, time and money is spent on pure bred dogs—as well as on the lowly, loyal loving mongrel pooch known as "just dog"—as in the United States.

My own interest in the dog world started when I was a youngster. A little shaggy, dirty grayish-white dog came sneaking into the yard one day, head down, just as though he knew he was being a bad fellow. I didn't think much of his looks until I stooped down and brushed the long hair from his face and looked into his eyes—big brown eyes that would have won any kid's heart. He licked my cheek and I patted his head, and we became fast friends. But I still didn't think much of his looks, and when the other boys asked me what kind of a dog he was, I told them, "Aw, just a mongrel, but I like him."

Not long after this, an enterprising older boy in the neighborhood decided to have a dog show. There were a few good dogs, some that weren't so good, and then there was to be the smart mongrel class. I entered Skeezicks, my new pet, among the mongrels because he was smart in spite of his homely, tousled little face.

The great day arrived. I tied Skeezicks with other dogs of low degree on the improvised bench, hoping he might win favorable mention. Neighbors came from far and near, and when toward the end of the day the mongrels were led into the ring, a strange woman let out a little scream at the sight of Skeezicks sitting up at my command.

"Little boy, where did you get that dog?" she demanded in such a tone of authority that I could only answer truthfully.

"He walked into my yard one day. He was lost, I guess, but now he's mine."

"He is not yours! He's mine!" Whereupon she swooped upon Skeezicks and gathered him into her arms with a lot of baby talk. The way he wriggled and licked her cheek, there wasn't any doubt about his being her dog.

"And the very idea!" she stormed. "My precious pet, my Champion West Highland Bingo, in the mongrel class! Young man," she glared at me, "do you know that this dog is a famous winner of blue ribbons, and one of the outstanding champions of this country?"

I didn't know it. I'd never even been to a real dog show in my life. But champion or no champion, I couldn't forget that little shaggy pooch, and so

later, when I began going in for dogs in a limited way as a hobby, West Highland white terriers were among the first I acquired.

And so it might be said that little runaway champion was the inspiration for all my "doggie" activities of later years.

At first I kept only a few dogs at home, but as their families grew and as I acquired others and spent more and more time caring for and enjoying them, I decided I might as well turn my hobby into a business.

That was when I began planning for my farm and kennels. In the dry healthy climate of the San Fernando Valley, I laid out what is now known as the See-Are Farms, at which I keep scores of my own pedigreed dogs and board others for owners who want their pets trained or handled for dog shows, or just given a few weeks of country life.

We have every facility at the kennels for the proper care and feeding of every type of dog from the most sensitive "toy" to the biggest, brawnier Great Dane or St. Bernard. This is because when I built the kennels, I had decided to go in more for larger breeds. The equipment has stood me in good stead, however, for dogs other than my own. First friends and then others, began urging me to take their dogs in for boarding or specialized care. Having all the facilities for this, and plenty of room to hoot, I soon found myself not only raising my own pets with their ever-increasing families, but boarding, training, and grooming many others besides.

Our present staff consists of manager, handler, trainer, nurse, and a number of assistants, as well as an experienced man and wife to care for the hairy turkeys which we raise by the several thousands at the farm.

One matter I spent a good deal of thought over when building the kennels was the construction of the exercise runs. Without proper exercise, all the other care given a dog amounts to very little. And so I saw to it that the runs were long, and wide enough for a dog to weave freely back and forth as well as dash from end to end when he was in the mood. I get a great kick out of taking the dogs for a walk myself, and spend a lot of happy hours with a handful of leashes on one of the country lanes near the farm, a half dozen pooches harking and cavorting about my feet.

In my opinion, there is no hobby on earth that tends more toward wholesome living, than owning dogs—from one to one hundred! For one thing, if you like dogs at all, the more you have the more you want, which means that your enthusiasm keeps growing with the number of pets you own; and an undimmed enthusiasm is one of the finest things in the world to keep a man or woman keen, alert and interested in life and in living.

And there is no better relaxation from the grind of business or professional life than a tramp in the country with your own dogs. Then back home in the early dusk—which brings us in a grand circle back to the beginning . . .

A man, his dog and his hearth!

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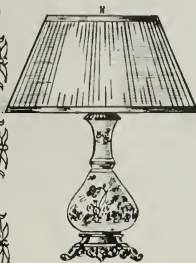
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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

"...there's a long, long
trailer winding..."

EVERY invention by man produces its own educational literature—to instruct the public on how to use the new article, where to use it, and perhaps why, after all.

The development of the bicycle in nineteenth century America caused considerable writing on the care of a bicycle, mechanical problems like oiling and tires, suggested paths for scenic Sunday afternoon tours, the etiquette of the road, and proper behavior for extra passengers on the handlebars, together with various first aid hints for the particular kinds of accidents which happen to bicyclists.

Now the summer of 1937 produces a kindred literature on trailers—America's latest touring vehicle. There are books, pamphlets and maps on the subject, covering all phases.

Some of the books are "The Trailer for Pleasure and Business" by W. A. Kimball and W. L. Larned; "Trailer Ahoy" by Charles Edgar Nash; "Trailers" by Freeman Marsh; "Touring with Tent and Trailer" by W. A. Kimball and M. H. Decker; "Trailer Tracks" by H. F. Bunn; and "The Trailer Home" by Blackburn Sims.

The comprehensive nature of each book is typified by the announcement about Sims' book, "The Trailer Home." This volume is declared to offer "practical advice on every subject pertaining to trailer life and travel—with photographs and driving diagrams."

However, none of the literature which I have seen contains any advice on what books to take along, or what volumes are appropriate for a trailer library. It is to remedy that deficiency that I have compiled the following list which is more practical than cultural and more useless than practical.

"Everyday First Aid" by Walter F. Cobb. First aid in trailer travel may not be necessary every day, but if you carry a handbook you'll need it less. The material on bumps is especially useful.

"Home Treatment of Spastic Paralysis" by P. M. Girard. Physicians have no term yet for the paralysis induced by sleeping in a trailer bed, but this text on spastic paralysis suggests some general treatment of what may perhaps be tentatively defined as "paralysis traileris."

"Troubles of Electrical Equipment" by H. F. Stafford. Lighting in a trailer differs from lighting in the home. The current goes off after the bill is paid, not because it wasn't.

"Seven Kinds of Inflation" by Richard Dana Skinner. This economics book omits the topic of tire inflation, but Mr. Skinner could surely sell more of his books if he'd included it.

"The Spirit That Triumphs" by D. E. Baker. While having no reference to trailer travel, the book carries a note of dauntless courage which every motorist needs from time to time.

"1001 Outdoor Questions" by I. Dahl. Answers practically all the questions except "Why did we buy a trailer?"

"10,000 Public Enemies" by C. R. Cooper. Not about those people who travel the highways with their trailers wagging behind them.

"Pigs are Pigs" by Ellis Parker Butler. The old favorite, which may sug-

gest your writing a modern sequel, "Hogs is Hogs," an irate treatise on the road hog of America.

"We or They" by Hamilton Fish Armstrong. A discussion of a world economic problem, but certainly that one can't be any more difficult than the decision as to who is to pass on a narrow mountain road—we or they.

"Dictionary of Slang and Unconventional English" by Eric Partridge. A useful adjunct to the trailer tourist, the golfer and other people whose vocabulary often seems inadequate to a situation.

"With the West in Her Eyes" by Kathleen Strange. A novel, but from the title it may have been a narrative of Miss Strange's trip in a trailer on some of our dusty Western roads. The West does get in your eyes.

• • •

Besides the trailer literature, there are always other new hooks referring to summer sports, and some which don't but could and should. From some of these titles you may expect that the material constitutes good summer reading.

"Art of Make-up" by S. Strenkowski. This should talk about how to make up your mind on where to take your vacation. However, it's a hook on cosmetology.

"Modern Alchemy" by Lord Rutherford. But you can't find any reference to that modern geological miracle of making mud out of coffee beans.

"It Happened at the Lake" by J. T. Shaw. This may be about a summer romance, although other things likewise always happen at a lake, like Junior falling in.

"Undercover Woman" by D. Herzog. The undercover woman of the detective story is not related to the undercover man, also engaged on a detective problem—what's stalling the motor?

"Wilderness Wanderers" by W. Chapman. Speaks of all the sundry little animals that wander about the woods, except the baby on a picnic.

"Problems of Labor Relations" by Herman Feldman. But nothing on how to preserve teamwork among members of a party assisting in laying out the picnic supper.

"Snakes and Their Ways" by C. H. Curran. The ways most tourists are probably interested in is how to keep the ways from the snakes safely long.

"Working with Tools for Fun and Profit" by A. Frederick Collins. But who says it's fun or profit when the tools are for changing a tire?

"10,000 Snacks" by C. Brown. After mother has prepared all the trailer lunches, she'll think she's fixed a good many more than 10,000 snacks.

"Cookies and More Cookies" by Lois Sumption and Marguerite Ashbrook. When the children discover the cookie jar, it's likely to become "cookies and less cookies."

"The Sign Post" by M. G. Frantz. The sign post is America's chief summer reading. It tells whither we are going.



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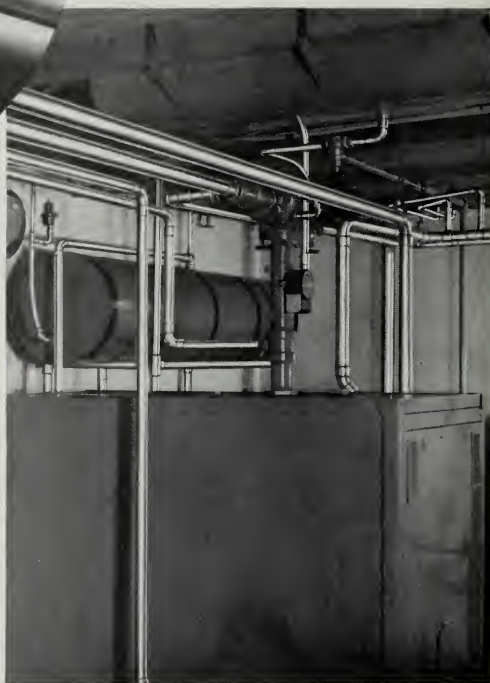
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ANTIQUES

By ALICE R. ROLLINS

PARIAN WARE

THE subject of Parian ware is so little known that it has not attracted to any great degree the attention of those who are looking for something new to collect. This ware was quite popular for about twenty-five years, coming into vogue a little after 1840. The nature of the product, its somewhat restricted use as table china and the fact that later it was cheapened by inferior factories were some of the reasons for its decline in popularity.

About 1840 Copeland & Garrett, of Stoke-on-Trent, England, introduced a porcelain body known as Parian, so-called because the substance in its biscuit condition resembled Parian marble. In this particular form it was fired in the biscuit stage so that it produced a dull sheen and was resistant to coloring fluids.

Experiments had been carried on by the Copelands to rediscover the composition of the famous Derby biscuit figures made in the eighteenth century. From these experiments a new body was discovered which they called "Parian." The Copeland factory produced in this ware large quantities of statuettes, busts, large figure groups, vases, pitchers and many other ornamental pieces. Other factories such as the Minton, Wedgwood and Worcester also manufactured this new ware. Parian was much in favor not only with those who produced it but with the public for it made it possible to reproduce in cheaper form many fine examples of sculpture which the person of ordinary means could not expect to own.

At about the same time the English factories were manufacturing Parian, the Bennington pottery, in Vermont, added to its productions the making of this newly discovered ware. Skilled potters and modelers were brought over from England and as a result a better quality of products was manufactured by the factory than had previously been attempted. One of these was the new Parian body from which they made white pieces, pitchers, mantel ornaments, statuettes, trinket boxes, match boxes, and many other articles of decorative character. It is this American product the collector is most interested in today. For a long time history has credited England as the producer of much of the ware we now know was made in our own country and the collector is proud to include it in our American-made products.

The exquisite flower pieces made up as pins and brooches are one of the most beautiful forms of the ware. Sometimes we find vases and pitchers with a white relief on a blue-pitted ground and also in plain lavender. A favorite English design was a hand holding up a lily cup. Vases in the sheaf-of-wheat design, the tobacco-leaf and ear-of-corn-with-husks are considered of American origin. Occasionally Parian ware pitchers are found with flower work instead of the more familiar grape leaves and fruit. The petal work in these flower pieces is of exquisite delicacy. When one considers that all the work had to be done bit by bit in the soft Parian clay, one has an appreciation of just how skillful these workmen were, and the care they exercised in turning out good work.

In addition to these examples Bennington also made the first American figures in pottery. Figure work was largely made in the 1850's and constituted a considerable part of the Bennington productions.

Parian ware varies in fineness of workmanship. In the cheaper pieces it is coarse and the composition crude, while in some of the more pretentious specimens it shows superior craftsmanship. The texture of the old is very lovely. There is a fineness about it—a velvety softness and a creamy color that are most pleasing.

There is this for the collector to note in collecting Parian ware. Contrary to the generally accepted belief until a short time ago, the English Parian was credited with being a much finer product than that made in the United States at Bennington, but the reverse is true. Bennington produced Parian that is now recognized as being quite equal, if not better in some respects, to that of the English ware.

It is advisable for the collector to keep this ware in mind when visiting the antique shops and to add a few good pieces to his collection. Like many other old things it is becoming scarce and because of its restricted distribution is not so easy to find as one might think. The small flower baskets and brooches are especially desirable. More often found are the swan, dolphin, child figures and flower holders.

A more detailed and extensive history of this ware may be found in *Potters and Potteries of Bennington* by John Spargo, who is the recognized authority on Parian ware.

AMERICAN SILVERSMITHS AND THEIR MARKS, II. By Stephen G. C. Ensko. Published by Robert Ensko, 682 Lexington Ave., New York.

A book that should be in the hands of every dealer and collector as a handy reference to marks and names of the early American silversmiths. The illustrations of the early silver pieces will appeal to the new collector, especially those of spoons which are helpful in a study of the different periods. Altogether a book that any lover of old silver will want to add to his collecting library.

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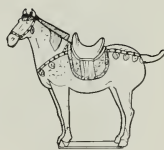
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RUNNING FIRE

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By MARK DANIELS, A.I.A.

INTOLERANCE

YES, we had the ducking stool. Our British ancestry gave it to us. Yes, we had witches; they came over from England. Yes, we put people in stocks. Our English ancestors taught us how to do it. There isn't a nasty, cruel thing that we were not schooled in by the church that drove our progenitors out of Plymouth.

But when that same church, founded by a person who had six wives, in overlapping sequence, prevents a man from attending his brother's wedding, something ought to be done about it.

HOSPITALITY IN REVERSE

AS THIS is written the news comes in that three intrepid Russians, headed for San Francisco via the north pole, ended their flight landing their plane in Vancouver, Washington, 780 miles short of their destination.

The statements that mists, rain, exhaustion and pump trouble stopped them do not clear my mind of doubt. If I had completed 5500 miles of a 6200 mile trip, I'd keep right on going. I wouldn't let a trifle like a pump or a tired feeling set me down. No, sir, there is something behind it all.

One explanation that occurs to me is that they could not stand the thought of witnessing the horrors of our internal strife. Standing a hundred men against a wall facing a firing squad is bad enough but it is soon over. Chopping off heads and tossing decapitated bodies into rivers that grow red is pretty bad but you grow used to the sight. But to stand by and see two million men slowly starve twenty million men, women and children to death in order to keep two million other men from working was too much even for these brave Russians. This, however, does not take into account the significance of their avoiding San Francisco in particular.

So, I have come to the conclusion that it was a matter of hospitality. Probably they caught some broadcast that announced the closing of hotels in San Francisco. As soon as that city, once so famous for its hospitality, learns that three daring men are going to fly 6200 miles to be cavied in one of her famous hostleries, San Francisco closes her great hotel doors. I don't blame the Russians for getting sore. How would you like to stay awake for 63 hours and then sleep in the public park?

MEANING WHAT

BILL stepped into the bank where he had done business for thirty years. He wanted to borrow a thousand dollars. Henry Stone, the cashier who had taken Bill's deposits through all these years looked up with a bright smile and cheerful greeting.

"I want to borrow \$1000.00," said Bill.

"Fine. What's the security?"

"My name, my left leg, and my right eye," replied Bill.

The smile vanished from the cashier's face. "Now, William," he said, "let me explain the financial situation. The undirected association of the monetary standards with the fundamentals of the economic units amongst the American consumers has resulted in an abatement of installment financing that has clouded the vision of an expanding purchasing power which in turn has timified the financial operatives who have been forced by governmental generosity into a profit motive. Consumer credit has therefore taken broader directions, creating avenues of escape resulting from expansion over the limits of grooved credit. As a result the economic limit of consumer borrowing, beyond which your application is found, is measured by

your future earnings which is bounded only by the theoretical credit limit. I'm sorry."

"That's too bad," said Bill, "I'm sorry too. But how about the loan? Do I get it or don't I?"

"I have just explained to you. You see, the economic limits of financing with a profit motive—"

"Oh, you mean I don't get the loan?"

"I'm afraid not. You see, the economic limits—"

"Then why the hell didn't you say so," said Bill, rising and clapping on his hat.

You've got to hand it to that Rukeyser. He has taught even the bankers how to use the jargon.

NEW NAMES FOR OLD TROUBLES

I CAN remember when, back in northern Michigan, farmers would drop the plow, walk over to the fence and sit down for a half hour of real shaking. We called it fever and ague, or chills and fever or the shakes. Now it is known to be malaria.

During the same period an ache or pain in any or all of our joints was known as the "gol-derned rheumatiz". We have discovered that it may be neuritis, arthritis, or gout.

Some people can eat no strawberries. If they do, their skins break out with red blotches. A famous doctor in San Francisco has been forced to stop smoking because one cigarette will cause a skin rash. We used to call this "dispepsy". Now we know that those who suffer thus are allergic to the things that so upset them. Jack Sprat could eat no fat. He was allergic to fat.

Contrary to what might be expected, I have always been happy when broke. Yes, I have had few sad moments. Paradoxical as it may seem, freedom from the mad pursuit of the cartwheel of commerce seems to be a tonic to me. I have had no thorough diagnosis made, but have come to the conclusion that I am allergic to wealth. Nevertheless, I would like to give it one more thorough test.

NEWS ITEM

A FRONT page headline in a San Francisco daily read "City Business at a Standstill." Are you telling us, Mr. Publisher?

It is true that the headline was inspired by the death of a city official but the statement would have been equally true on any other day and might have been attributed to any one or more of a dozen other causes.

When business is halted in San Francisco we all get busy with our alibi bag which bulges with every conceivable word but Graft and Strike. If a fishermen's strike takes our sea food from us, we say that the wind has died down off the Faralones. If shoppers avoid the innumerable picketed stores we say the heat wave has driven the people to the country. Across the street from my office in the heart of the down town section I can read six "To Let" signs in office and loft spaces. An inquiry will bring the reply that this is the off season. So does San Francisco go on whistling through the graveyard.

TIT FOR TAT

IF LABOR UNIONS can organize to prevent people from patronizing shops that cannot pay the exactions of the unions, why can't the merchants organize to refuse sales of goods to all persons who do not belong to their union? Of course, some little complications might arise such as a man with a gullet filled with labor union food coming into a merchant's union restaurant for a small black, but he could be examined with a stomach pump before he is served.

Again, druggists might compound some sort of a medicament that would cure anything from pimples to housemaid's knee when taken by a worker but would develop immediate colic in any person who did not work eight hours per day. It's an idea.

CASH VALUE OF DEBT

I KNEW a man who capitalized a half million dollar debt and made a million dollars out of it. He didn't have a cent in the world not anything attachable that had more value than a pair of cotton socks that he had worn until they were left and rights. Yet some goof sued him for a half a million dollars and got judgment.

My friend always looked well dressed. Whenever he was stopped by some creditor, before he could be importuned he would flash the attachment papers and say, "By Jove, I've got to raise this half million before three this afternoon." The papers had published results of the suit and the size of the judgment averted the people who read about it. If he could owe someone a half million he must be a man with considerable credit.

Finally the reputation of being able to owe \$500,000.00 put him in the class of borrowers and he capitalized this by some real borrowing that enabled him to make a ten strike at last.

Perhaps if the governments of Europe can get their debts to us up fifty billion dollars, they will get a reputation for credit that will enable them to borrow from each other.

CONTRACTS

I MADE a contract with the Wind. Summer was coming on and everyone was wearing straw hats. Actuated as much by humanitarian as selfish motives, I wanted Wind to remain gentle through the summer lest hats be blown off and I and thousands of others suffer from sun stroke. So we signed a contract.

Wind agreed to reasonable activities and I agreed to guarantee delivery and safety of straw hats. Sun agreed to be judge and not to be harsh with occasional careless straw hat wearers. It seemed all right.

But as soon as straw hats were on nearly every head, Wind blew them all into ash cans. I tried to hold him to his contract but he only laughed up the chimney. I took it up with Sun. He got mad and blazed out for a week because I had been fool enough to expect to hold Wind to a contract. Thousands and thousands of poor people died of sunstroke.

THOUGHTS WHILE THINKING

ABOUT the time we got the tobacco choppers to spitting in the gutter rather than on the sidewalk, we lined the curbs with automobiles.

You have to go to the mountains or the country to find a man whistling a stick.

Most people think gain is a matter of dollars and cents.

W. R.'s tap dancing and F. R.'s tax dancing. You can cant a decanter but you can't decant a Cantor.

I'd like to be a dog in a nice family. I wonder how many volumes in Harris and Ewing's index.

Only grown-ups can be "cleaned" without water. Peaceful picketing, peaceful war, peaceful massacre.

Hell has gone modern. Down there, too, their horns have become claxons.

No wonder birds shun cities. Dogs, also, have their way of showing contempt.



Photograph by Mott Studios

The residence of Mrs. Lucy Burke in Montebello, California. Designed in the California Colonial manner for one person, a lover of music, the front bedroom is used as a music room. The plan was developed for a corner lot, the house facing west and the living room and bedrooms overlooking the garden. Howard G. Elwell, architect.

PLANNING AND FINANCING SMALL HOMES

By F. W. MARLOW, Director
Southern California District
Federal Housing Administration

FOR the last two months the Federal Housing Administration has been conducting a series of conferences throughout the United States on the design and construction of small homes. We should like to bring to your attention some of the points covered in these conferences attended by the men who will build your future home. A thorough understanding of the basic principles involved will enable you not only to secure a better home of your own, but also one which will adequately meet the needs of your family while remaining within a price range you can afford. A mutual sharing of this knowledge with your builder will result in a more satisfactory house.

The building industry is making an effort to provide small homes attractively designed and durably built, at prices which the great mass of moderate income groups can afford to pay, and today, small-homes—that is, homes under five thousand dollars in cost are now being made more readily available throughout the country. The building industry is endeavoring to supply not only homes at more reasonable cost but better and more durable homes, consequently representing sounder investment. This year several thousand of these homes are being constructed. A large portion of them are being designed in accordance with principles of design and construction formulated by the Federal Housing Administration. These principles are the result of an impartial attempt to seek a solution to the question: Is it possible to build comfortable, well-constructed homes within the price range of the average American family? In order to answer this question every angle of approach has been thoroughly explored so that standards might be maintained and better housing conditions result. A great deal of activity has been devoted to the development of minimum property standards which would meet the conditions peculiar to the various sections of the country. The establishment of these standards and the knowledge gained in the process has made it possible to determine what constitutes a decent, adequate shelter for the average family.

The result of these investigations has been given to the building industry and the public in technical bulletin number four of the Federal Housing Administration. Today, less than a year since the appearance of this bulletin, a nation-wide interest has been created, and in many states great numbers of homes are being built in conformity with these principles.

Editors Note: A transcript of a Federal Housing Administration radio broadcast devoted to a very timely subject.

What, then, are the principles to be followed in order to produce these desirable, low-priced homes?

1. Plan a square or rectangular-shaped house.
2. Avoid unnecessary exterior and interior corners.
3. Avoid complicated roof construction.
4. Plan for a minimum of hall space.
5. Use stock sizes and standard lengths in structural members.
6. Use stock millwork.
7. Plan heating, plumbing and electrical work in conjunction with framing. Avoid long runs of pipe and ducts.

To some people these principles would seem elementary, but to the architect and the engineer their application means hours of intense study and hard work to coordinate all the various elements into a harmonious mass. There can be no errors in the planning of small homes since the cost of such mistakes, however small, tends to put the home out of an attractive buying range.

Let us consider for a moment these principles of planning to see how important a factor each is in the successful development of the small home.

1. Planning a square or rectangular-shaped house to produce a simple floor plan with an arrangement of rooms assuring privacy and livability may be considered the most important principle. Adequate closet space must be provided; wall space must be studied for the placement of furniture; and doors must be carefully located to avoid wasting usable

In Mrs. Burke's home the garage is attached so that the owner may enter the house after the garage doors are closed. Any room may be reached without going through any other room, thus assuring privacy to the owner and her guests



areas within the radius of their swing. The plan must also be studied in relation to the orientation of the lot in order to obtain all possible sunlight for those rooms which are used most during the day. There is now a strong tendency to locate the living room to the rear of the house, with the kitchen at the front. This allows for the development of inexpensive terraces in the rear from which attractive gardens may extend. Through adequate planning, desirable privacy is possible.

The second principle is the avoidance of unnecessary corners. Every corner whether exterior or interior creates an expensive framing problem. Deviating from our first principle would add at least one expensive corner to the house and would make additional foundation work necessary. Interior partitions also should be as direct and free from breaks as possible.

The third principle is the avoidance of complicated roof construction. Perhaps the least expensive is the plain gable roof free from dormers and valleys. Roof breaks invite trouble from the elements and in many instances result in damaged wall surfaces.

The fourth principle is that of keeping hall space in these small homes to a minimum. If real economy is to be obtained, only enough floor area should be used for the hall as will permit circulation from one room to another without passing through an adjoining room.

The fifth principle is in relation to the use of stock sizes and standard lengths in structural members. This principle applies to all materials and should be adhered to in order to save considerable labor and prevent waste of materials.

It is important that room sizes be determined to allow for such spans as will take standard lengths and at the same time allow for the necessary bearing areas at each end. Room heights should be studied in relation to vertical members, with the same objective in mind as that applying to the use of horizontal ones.

As for the sixth principle, it is generally agreed that the use of stock millwork is highly desirable. Through efficient manufacture and quantity production, good millwork may be obtained for economical use in the construction of small homes.

The seventh principle has to do with mechanical equipment. It is important that competent engineering service be obtained and that plans for this part of the work be carefully coordinated with that of the structural branch. Due to the limited space in which pipes and ducts must be installed, a great deal

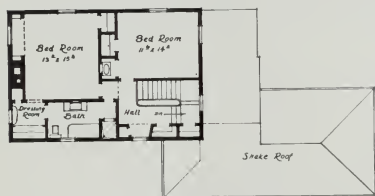
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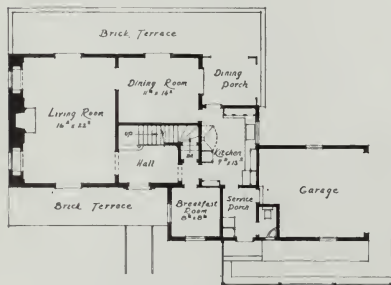
Photographs by George Haight

RESIDENCE OF
MR. AND MRS. GUY M. SEARCY
Pasadena, California

H. ROY KELLEY, ARCHITECT
KATHERINE BASHFORD, LANDSCAPE ARCHITECT
SIMANK-SEARCY, DECORATORS
STEED BROS., BUILDERS



Second Floor Plan



First Floor Plan

The House on the Cover has a lovely approach through an avenue of tall poplar trees. It is painted a warm white with shutters of the same color and the door is a refreshing shade of blue.

The terrace across the back is dappled with pleasant shadows and the porch opening off of the dining room makes a small outside room which offers more than the usual protection for outdoor dining. However, there seems to be an inviting table set under the sycamore tree.

The garden designed in the French manner reflects the style of the house. Climbing vines and flowers in pots and tubs assist the sunny air of hospitality. A truly Californian house with a distinction inherited from its French predecessors.



Above is a view of the living room with walls a warm white and ceiling of delphinium blue. The fireplace facing and hearth are of pink beige marble, the furniture of fruitwood and French walnut. The hangings of raw silk are of the same delphinium blue as the ceiling, corded on the edge and bottom. The carpet is of a pink beige. One sofa is upholstered in a textured raw silk dyed to the wood color of the furniture. Two antique silver tables flank the sofa and two old blue Directoire tole lamps with shades of warm white and a deep frayed silk ruching in two tones of delphinium blue. Over the sofa hangs a rhododendron done in water color in pale pinks and rose with yellow green leaves, mounted on a large parchment and framed in fruitwood. One old swan chair is covered in a small patterned silk of yellow green; another chair in deep ashes of roses with deeper tones of pink and wine in the sofa cushions. The accessories are of pink crystal and French bronze. The same colors continue almost entirely throughout the house in varying gradations with an effect in a small house that is very pleasing without being monotonous. The stairway to the right is neat and graceful in the extreme simplicity of its painted iron rail.



HOW LARGE CAN A SMALL HOUSE BE?

By EDITH HYNES

Consultant in Interior Decoration

IF SMALL houses were built for small people only, the designing and the furnishing of a two or three bedroom house would be a much simpler problem than is actually the case. It would be fun to scale all the furnishings to the proportions of a lovely playhouse and let it go at that. The trouble is that when men and women of average stature come to occupy those perfect little Hansel and Gretel cottages which looked so promising on paper, they may find themselves looking a little out of scale with their new background. If their memories include Eastern attics and roomy cellars, the chances are that they may find it hard to tuck away the things they need for housekeeping and wardrobe and their own pet personal possessions into the cute little cubby holes which constitute the storage space of so many modern houses. It pays to list ahead of time all the things you use and all the things you may soon acquire and find a set place for these and other things you have not yet thought of. If a small house turns out to be hard to keep in order, it has lost the thing which was its best point. Every home should be planned from the inside out as well as from the outside in.

The living quarters of some of the most beautiful of our American historic houses were no larger than the rooms of homes today. If we were only more willing to copy the simplicity and the well chosen space relationships

which were common to these older houses and not crowd our little places with literally drawn ornament of the period, the homes we build today would qualify as object lessons in beauty and not as warnings to students of residential architecture. Meanwhile we could be enjoying our own compositions in form and color, and we would also be doing our part in counteracting the sad American custom of running away from home whenever there is an excuse to do so.

The size of a home and its usefulness may be expanded appreciably by making outdoor living rooms wherever there is a spot sheltered from the gaze of the envious and from the prevailing wind. Here will be all the happy potentialities of a holiday away and a place really our own for tea and lazy living. The outlook of a house, whether the view is actually interesting or not, may be wonderfully extended by having these windows set low. Twenty-two inches from the floor is not too low. A window with its sill thirty-six inches from the floor seems even to crowd the room. Kitchen and bathroom windows have, of course, to be placed wherever it is useful to have them. Eight-foot French doors will add greatly to the dignity and size of a small house. All illusion of spaciousness is lost from a room when furniture is centered against the windows, blocking them. Things which looked well there will look much better grouped near the window. The simpler window treatments

will look well longest. In fact simplicity in an interior is one quality which can never come to seem absurd. Simple things retain their charm longer than fussy things.

It is a curious thing that so few of the many appreciative people who love and understand good music and orderly gardens never bother to recognize the need of composition in the rooms in which they spend their hours indoors. Music does stop and of course nature takes a part in composing gardens; furniture, on the other hand stays just where it is put. The smaller the room, the more carefully it should be composed, down to those last details which are important because they come automatically into the foreground of the picture. When a room has been once logically arranged, it is very apt to be appreciated and kept so. The four beautiful planes of its walls with their reverse pattern of openings, combine with the floor and the ceiling and the furnishings, to make a composition in three dimensions against which our own human drama plays itself out, day after day, in another dimension. Once placed for service, furniture may be shifted a little for looks. The happiest level for pictures is lower than most people realize and very much lower than gallery or store height. Rarely do pictures look well hanging out alone, centered in a wall space. Set fairly close to a casing or to a piece of furniture, they take their place in a "balance of inequalities" which

(Continued on Page 40)

Photographs by George Haight

Within the small Colonial home of Mr. and Mrs. Vernon G. Larsen in Chapman Woods near Pasadena. To the left a view of the entrance hall. The doors and woodwork are painted an off-white, the wallpaper is a soft green with a pattern in tones of beige. On the dark polished floor are a braided and a hooked rug. To the right is a glimpse of the living room done in light, clear yellows. The wallpaper has a faint pin stripe that is hardly perceptible. The sofa is upholstered in an interesting brown pattern; the chair has a greenish tone; the rug is a nice shade of brown. Simple and refined, a house may be small and still have good detail. Edgar Bissantz, A.I.A., architect.



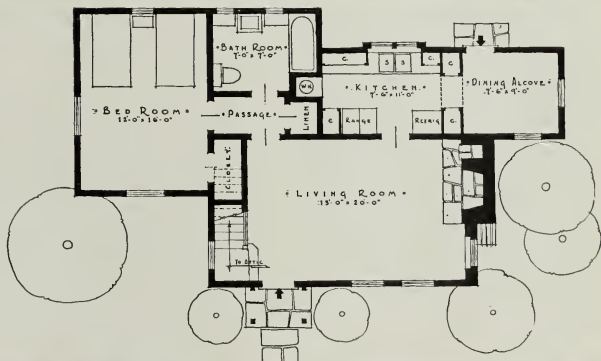


Photographs by Mott Studios

A GUEST HOUSE
ON THE ESTATE OF
MR. AND MRS. THOMAS RODGERS

North Hollywood, California

ARTHUR L. HERBERGER
Architect



It is becoming more and more popular to house your guests in a separate cottage. Perhaps guests and hosts may then part better friends. The outside of these guest quarters is redwood painted white; the fat chimney gets its weathered appearance from used brick. The roomy fireplace is made out of local Calabasas stone. Inside the house is painted throughout—the living room bone white including the pine ceiling; the bedroom a pale gray blue; the kitchen pale yellow. The floors are of pine with wood pegs. The house has been patterned after the small houses that cluster around the mansions of South Carolina. In fact, it has so much of that "old southern feeling" that Warner Brothers used it as location for a forthcoming picture featuring Joan Blondell and Errol Flynn.

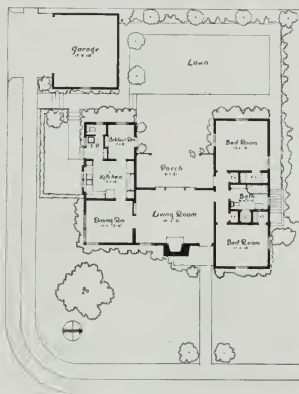




RESIDENCE OF MR. AND MRS. JOHN STANSBARGER

Glendale, California

WINCHTON L. RISLEY, ARCHITECT



A small house in a clean-cut contemporary style. Constructed of plaster on a wood frame with a shingle roof it is painted cream color with white trim and a henna colored base and front door. The plan is compact but particularly spacious. This illusion of space is further increased by the porch which makes a second living room and a very desirable place for outdoor dining. The brick paving is extended several feet enlarging the usefulness of this outdoor room. The garage opening on a side street forms a wall for one side of the garden, making it private and secluded. The finish of the interior is clean in keeping with the exterior of the house. The fireplace is of whitewashed brick with a very simple mantel. Through the doorway can be seen the corner window in the dining room. Venetian blinds complete the scheme of things in this small house that is practical, livable and quite distinctive.





Photographs by Mott Studios

RESIDENCE OF

MR. AND MRS. MARTIN BURKE

Montebello, California

HOWARD G. ELWELL, ARCHITECT

A home designed for a husband, wife and a very small boy. The breakfast and dining rooms catch the morning sun; the kitchen is on the north for coolness; the master bedroom in the rear away from street noises. The son's bedroom conveniently next to the master bedroom is paneled with a redwood wainscoting to avoid small fingers from smudging the wallpaper which extends above in pale pinks and blues. The library paneled entirely in redwood with a driftwood finish can be reached directly from the front porch so that Mr. Burke who is an attorney does not inflict an occasional business caller on his family. The small entry makes the front door accessible from the kitchen, the dining room or the living room. Designed in the California manner, the exterior walls are of redwood and stucco. Steel sash has been used throughout and the house is equipped with basement and unit system of heat. In the bedrooms the walls are papered; in the living room and dining room the walls and ceilings are painted over hardwall plaster and finished in the Colonial manner. The garage located in the front leaves a greater area for the development of a garden in the rear. When it rains, the house can be entered from the garage by means of a covered rear porch.





Photographs by R. F. McGraw

THE SAN FERNANDO RESIDENCE OF
MR. AND MRS. LYLE NELSON BARCUME

LYLE NELSON BARCUME, ARCHITECT

An architect's own home. The front of redwood siding is painted a light tone with a darker dado. The entrance is through swinging Dutch doors into a patio and thence through a larger terrace to the garden. The rear of the house is reinforced brick painted the same as the front. A covered passage connects the garage and the entrance. The two bedrooms are located in the front, the bath opening onto the hall. The living room is to the rear overlooking the gardens. The small dining room gains in space by being an ell of the living room and in turn opens onto a terrace with a barbecue oven not far away. The interior of the house has been carried out in harmony with the exterior. The exposed brick is painted to blend with the owners' collection of Navajo rugs. The rafters and heavy beams are exposed and painted, the floors are tile ranging from salmon to dark red and highly waxed. With patios and inner patios, this Mexican ranch house type of home is full of color and charm but at the same time is entirely practical and modern with its tile bathroom and kitchen electrically equipped.





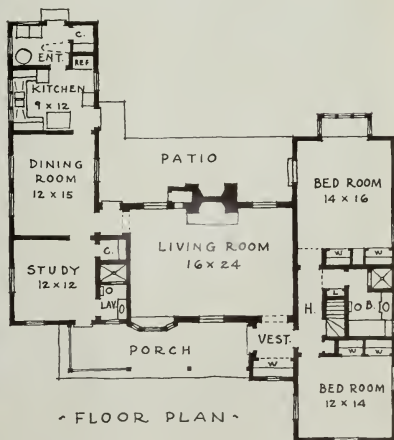
Photographs by R. M. Starrett

RESIDENCE OF MR. AND MRS. HAROLD W. HOOTS

Verdugo Woodlands, California

KEMPER NOMLAND, ARCHITECT

What looks like a very small house from the front develops into a little California ranch house with a surprising amount of floor space. Painted white with green shutters and a natural shingle roof, it nestles against the hills in a truly romantic fashion. The dining room, living room and one of the bedrooms look out on the patio which in the mild and balmy climate of the woodlands makes a very acceptable and welcome outdoor living room. The outdoor fireplace is large and practical and cheerfully aids entertaining in the open. The simple charm of its Colonial antecedents is carefully preserved in this small rancho.



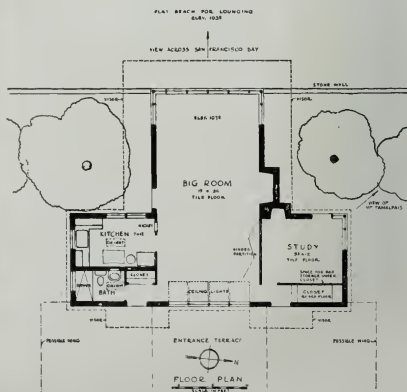


At the north end of San Francisco Bay looking toward Angel Island and Mount Tamalpais is a bit of short line available for private ownership. It lies between two industrial properties—to the south the Santa Fe Railway and to the north Standard Oil. The house is built forward on a retaining wall in order to obtain the greatest share of the water which is its reason for being there. In fact as one enters the room there is no foreground—the house might be a ship. The walls are built of aggregate units, precast concrete blocks 12" x 36" with reinforcing placed between the columns at every jamb, this space then being filled and poured as a column. The chimneys are built of the same material. The blocks vary slightly in color tones of light gray. The floors are of hollow building tile on a concrete slab. The roof is tar and crushed fire brick which has the color of the dried grass on the hillsides in the fall in this part of California. Interior partitions of plywood have been left natural. The house is heated by gas burning circulating heater, and the large open fireplace.

A HOUSE FOR MR. AND MRS. ROBERT SHAW

Richmond Shore, California

WILLIAM WILSON WURSTER, ARCHITECT
H. L. VAUGHAN, LANDSCAPE ARCHITECT



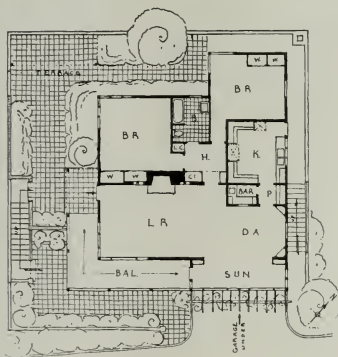


Photographs by Padilla

THE EMERALD BAY RESIDENCE OF

LT. COM. AND MRS. LOUIS R. VAIL

DESIGNED BY NELLO F. ZAVA



A beach house with a Monterey influence built of stucco on a wood frame. The exterior is painted yellow with trim an off-white. On the first floor are a guest room and bath, showers for the bathers and a two-car garage. Upstairs is the house proper. The living room, dining alcove and guest room are finished in knotty pine painted. The bedrooms have wallpaper and built-in wardrobes. The sun room is all windows and looks out over the ocean. A small bar located between the kitchen and the dining alcove no doubt restores some of the energy extracted by the breakers. The view of the terrace below shows a little lean-to and comfortable couches for lazy lounging out-of-doors. All the space of a small lot has been used to full advantage.





THE ESTABLISHMENT OF
MISS VIRGINIA McALMON

Los Angeles, California

R. M. SCHINDLER

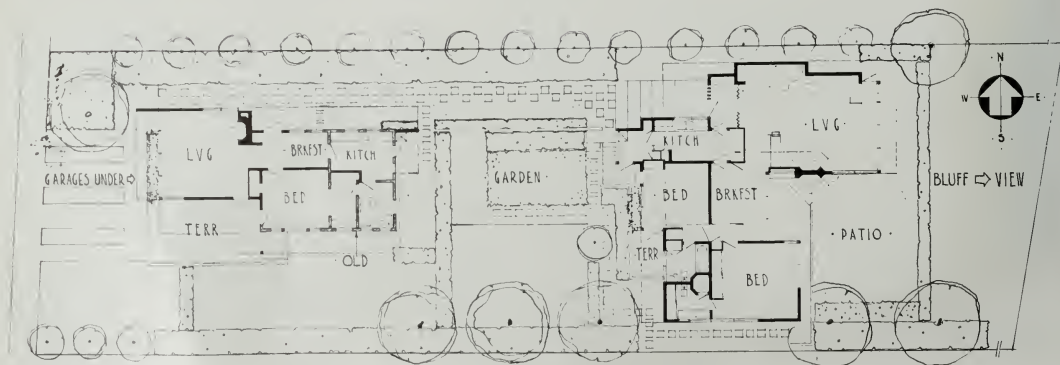
Architect



Two houses: the old house modernized for rental purposes, the new house a residence for the owner. The garages and old house occupied the front of the lot; a new living room was added to enlarge the quarters and also mask the old front. The sloping roof of the old house was disguised by the addition of eaves which extend over the terraces and provide for outdoor living.

The new house is located at the back of the lot taking full advantage of the view toward the mountains, and is reached by a long walk protected by a hedge. Instead of a dining room, the kitchen has a pantry-like extension in which a dining table on wheels may be set and rolled to any part of the house or patio.

The lower view is of the living room in the new house. A part of the fireplace can be seen in the foreground. The walls are a pale yellow, the woodwork is stained and the rug is beige. The fourth wall is entirely of glass and looks out over the bluff. The sliding sash of sheet-metal are designed and copyrighted by the architect.





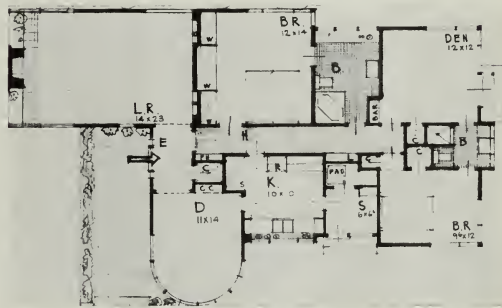
Photographs by Julius Shulman

RESIDENCE OF MRS. GENEVA STODDARD

Beverly Hills, California

MILTON J. BLACK, ARCHITECT

A modern house designed for a narrow lot. The living room and bedroom have corner windows, the dining room a huge circular window and the fourth wall in the baths and kitchen is all window, plus the glass block panels flanking the front door. Enough windows to delight any modernist. The living room finished in light Nile green, with wood wainscoting and brick fireplace painted to match, is enlarged by two great mirrors at each end. In the dining room Venetian blinds are almost required for such an expanse of glass; they are oyster colored with dark chocolate brown strips to match the chocolate wallpaper with its oyster stripe. The ceilings in both rooms are very light gray.





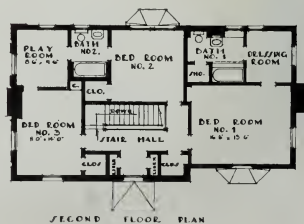
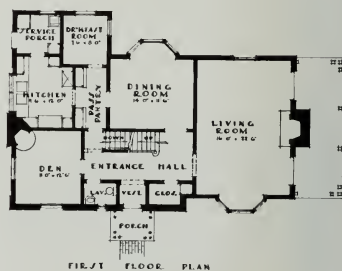
Photographs by George Haight

RESIDENCE OF MR. AND MRS. R. P. SELDER
San Marino, California

H. ROY KELLEY, ARCHITECT
MARGARET SEARS, LANDSCAPE ARCHITECT



Of whitewashed bricks and shakes, the front of the house presents an interesting facade, the broken roof line and balanced chimneys increasing its simple, quiet dignity. The rooms of a comfortable size are excellently arranged for convenience and hospitality, and the terrace which looks out into the garden is protected in its privacy by a brick wall.



IF I WERE TO MAKE AN OLD FASHIONED GARDEN

By CHARLES GIBBS ADAMS

Landscape Architect

A little garden with all the informality and gay abandon that could be desired. A tiny pool with a jet of water; paths that wander under protecting trees and among old fashioned flowers whose popularity makes them ever new. Charles Gibbs Adams, landscape architect.



HAVE you noticed the rush with which quaint old-fashioned things, long forgotten, are coming back into vogue?

The dresses now and the humorous little hats are so very much like those in the pictures of Grandmother in her girlhood! And the ladies are using funny old-time words like "peplum" and "basque" these days and twisting knots of hair at their necks again.

The movies have brought back sweet old songs that have not been heard for half a century and more; even the little children today are familiar with "Susannah Don't You Cry" and "The Spanish Cavalier" and "My Bonnie Lies over the Ocean" and "Clementine" and "Sweet Adeline." (I am not old enough to be sure I have those names just right.)

Girls are making formal debuts again and carrying quaint little cauliflower bouquets as they "receive."

Flower paintings adorn our walls once more; candles illuminate the dinner tables; what-nots are appearing in corners, blue and red glass in window shelves; braided mats in bathrooms and crocheted "spreads" on beds.

Horseback riding is quite the rage, to use an expression of those olden times. People are enjoying the tame old game of croquet again.

Perhaps we are coming into a more tranquil tempo at last.

Most of all is the reminiscent tendency to be felt in gardens. There is clamor for all the old-time favorites so long forgotten.

Ten years ago, not a client would allow his landscape architect to plant a Calla or a Tuberose in the garden; now the supply cannot catch up with the demand for them. Fuchsias, most graceful of flowers, were hardly thought of; now almost every one with a shady bed to fill turns first to Fuchsias. Petunias had practically disappeared ten or fifteen years ago; today they are the annuals most widely planted. And what a boon they are to gardeners, for they give the most of color and fragrance for the least of care.

For perhaps fifty years, the plantsmen have devoted their most earnest efforts to producing flowers more and more double. Now the cry is for single

ones. Double Daffodils and Hyacinths have almost "gone out," double violets are nearly extinct.

Single Astors, like the Rainbow Strain, and single Chrysanthemums, like Mensa, Anenome, Ida Katherine Skiff, and Sarah G. Veraghty, are far in the lead of the fat double ones.

Very double Roses like Magna Charta and Dame Edith Helen, so long the queens, have had to step aside for such simple, single beauties as Dainty Bess, Irish Fireflame, Isobel, Sunstar and the little fern-leaved Hugonis, and the lovely white Innocence.

In fact, if I were to have the joy of making an old-fashioned garden today, I would be tempted to let those very roses supply the dominant note, though they are old-fashioned in form rather than in history. Their very newness however means that they have been bred to a finer productivity and hardness than the old.

First, if I were about to start that early-day garden and were not already blessed with an old-time house honestly built in honest days, I would sneak up on one and capture it. Not one of that sorry middle period when dwellings were hung with jim cracks and festooned with wooden lace, but of a sweeter, saner, earlier date.

No one can tell me there are none such left here-about, for three young couples I know have found three old houses like that, in three acceptable neighborhoods. They asked nothing but two coats of paint, without the deadly "trim" of other days, and some modern plumbing, electric wiring, a powder room apiece and extra closet space.

To return to the rose garden. No one outside the profession would dream of the quest there is now for really old, old favorites of the Rose world, especially the quaint Moss Roses that had so nearly disappeared. Now at least three California nurseries, at Mountain View, Hemet and Ontario, have found it profitable to specialize in them.

Three of the four most deliciously fragrant of all Roses of all time, the old Duchess (Duchesse de Brabant), the age-old Damask and the almost-identical Rose of Castile, all so much sought, now are to be found in the same nurseries. The other of the fragrant quartet is the Banksia, but of climbers, more anon.

In supplying the velvet red to my old-time Rose

garden, I would "fudge" just a bit and trade the old favorite, General Jaqueminot for the newer Hadley, because I thus would get four times as many buds that look like those of "Jack" as it was called.

I would forget the pretentious and purpling American Beauty but never do without the quaint little yellow Harrison nor the vivid Austrian Copper.

In climbers I could get the Chinese Banksias, both white and yellow, the rampant, beautifully formed La Marque, and, most exquisite of all, the golden Marchal Neal.

I would be very much inclined to limit my old-time Rose garden to those few treasures.

It is with the flowering shrubs that I would need restraint the most, for Grandmother did not have one twentieth of the choice that we enjoy.

There must be the fragrant Philadelphus, which the old-timers called "Mock-Orange," or (by some mistake that somehow stuck) "Syringa," which is the technical name of Lilac. For perfume there must also be her old "Sweet Shrub" or Calycanthus, and of course the French and Persian Lilacs she so loved. (I would let no one tell me that silly fib that Lilacs will not bloom in California; they will do very well if given afternoon shade, and roots kept cool and undisturbed.)

Especially must there be early Forsythias, and Flowering Almonds, both pink and white, and double Bridal Wreaths. And a row somewhere in the rear of Black Cap Raspberries and a few bushes of Red Currants.

Of course there must be a prim, geometric little herb garden, for what would the old-timers have done without the pungent plants for drinks and flavoring medicine and tonics? They lived by their Rosemary and Pine, their Basil and Thyme, their Mint and Marjoram and Nutmeg Geraniums. They had shaded corners for the Tansy that burns in the sun and dripping hydrants for Water Crest to grow the herb beds, for the making of powders and extracts and "simples." There must be bundles of dried herbs and braided garlands hanging from the rafters, a little iron stove and copper kettles for the brewing, a little shelf to hold a Gerard's Herbal and a hand-written book of old recipes.

In the flower garden there must be many gallant

(Continued on Page 40)

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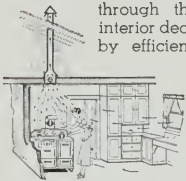


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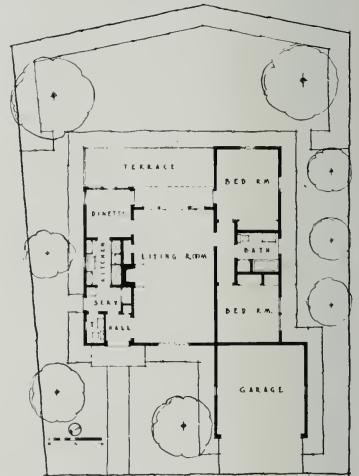
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A PETITE

MAISON

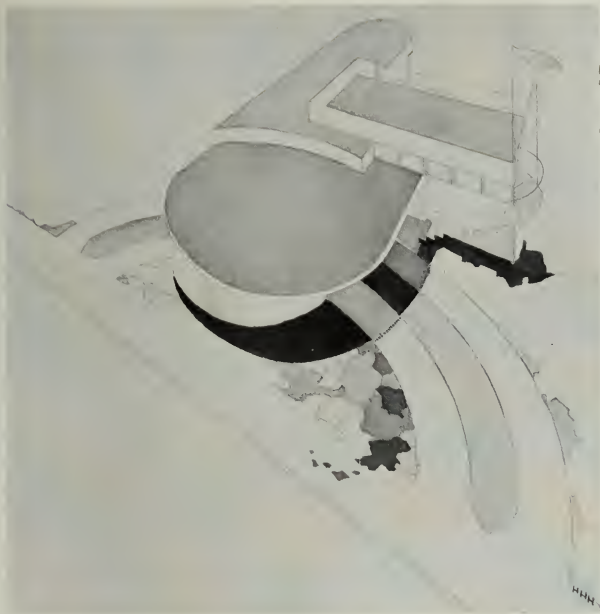
RALPH C. FLEWELLING
ARCHITECT



A small house designed as a year round home on a high bluff overlooking the ocean. It is so compactly arranged that not an inch is wasted and the total floor area is only 1475 square feet, including half the area of the terraces, porches and the garage. The two good size bedrooms are connected by a small hall onto which opens the bath. The living room is exceptionally spacious and is pleasantly located with a large front window and French windows opening onto the terrace which is partly protected and is a second outdoor living room. The terrace we presume looks out over the water. The small entrance hall is accessible from the kitchen and off the service porch is conveniently placed a lavatory.

Construction details for the house include: living room, bedrooms and hall floors of oak. The bedroom walls and ceilings will be finished in painted pine boarding. The living room will have a wood ceiling painted and a wood dado 2' 2". The bathroom will have a rubber tile floor and structural glass over the tub and in the shower enclosure. The dinette, kitchen and service porch are to have linoleum floors, and the kitchen counter shelves and sink drain will be of sheet rubber with metal edging.

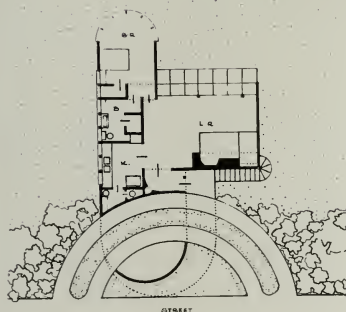
The roof is of heavy butt shingles, left natural in color. The plaster water table will be painted in color and the walls in off-white using a touch of the water table color. Exterior trim will be painted white, and the platform at the front entrance and the terrace are to be paved with common brick. The tree in the front of course is needed to give the right finishing touch.



RESIDENCE FOR JOHN ENTENZA

Santa Monica Canyon

DESIGNED BY
HARWELL HARRIS



That it be masculine and smart, were the requirements for this beach house for a bachelor playwright. So here it is, as smartly turned out as the season's new cars, and a man's house, every inch of it.

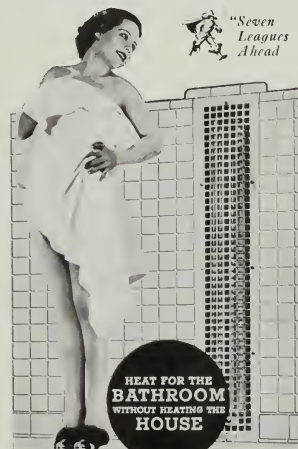
The whole place is built for informal effortless living. Two sliding glass panels, each nine feet wide, open the living room onto the terrace. A semi-circular glass bay provides study space off the bedroom. The roof deck gives play space. An extra push of the door and the kitchen is turned into a bar.

All the furniture has been designed for the place. Couch, bed and cabinets are all built in. The other furniture moves on wheels or on runners. The floors are solidly carpeted. The lighting is integral.

Ceilings and walls are plaster, the one white, the other yellow. Wood wainscots are door height, in three foot panels. The floor is sand colored.

The drive-through garage eliminates the hazard of backing the car out on the street. The projecting slab of the garage roof provides a covered passage from the car to the entrance, while the elliptical bay of the garage contains a shower and lockers for bathers. The flag indicates the state of the occupant's temper and the chance of a visitor's welcome.

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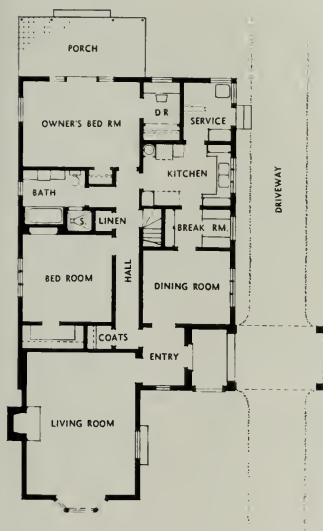
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RESIDENCE OF
MR. AND MRS. W. T. SHELFORD

Los Angeles, California

EDGAR BISSANTZ, A. I. A.
ARCHITECT



Designed for a very narrow lot, the simple outline of the plan makes for economy and simplicity of construction. One of the best features of the plan is its ease of circulation, one can go from the kitchen or from any room to any other room without going through the rest of the house. Another feature of the plan is the abundance of closet space. Opposite the breakfast nook is a cabinet conveniently located between the kitchen and the dining room. The table in the breakfast nook works on a hinge, in case a guest is a little too plump. The house is built on a concrete foundation, of a wood frame structure with plaster walls, shingle roof and oak floors. The exterior walls are painted a very light green with white trim and an olive colored dado. The windows are of wood double hung with bronze screens. The basement is small, just large enough for hot air heating equipment and hot water heater. The lighting fixtures are simple in keeping with the architecture of the house; in the main rooms they are of brass in a Colonial style and in the bath and kitchen they are chromium plated. The net area of the house is 1850 square feet, not including the garage.

THE GREEKS DIDN'T HAVE A WORD FOR IT

Electrical service is a strictly modern service—there is no age-old precedent to follow. In fact, electrical service is so new that changes in wiring standards and methods have been made almost continuously during its brief lifetime.

This continual improvement grows out of the demand for electric service which has increased unbelievably in every home and public building during these early years of its development. The service has suffered and is still suffering severe growing pains and even those who devote their entire time to this one subject find it requires constant application to keep up to date.

No one anticipated the scores of uses to which electricity would be put within a few years in homes and commercial buildings. As a consequence few buildings are properly wired for convenient, efficient, and economical electrical service.

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Photographs by W. P. Woodcock

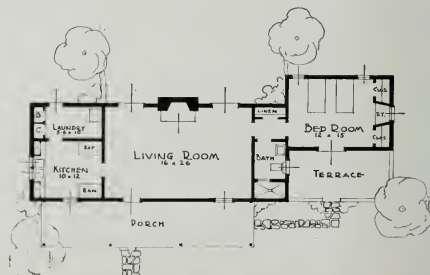
THE PALM SPRINGS RESIDENCE OF MR. AND MRS. J. H. HAYWARD

CHARLES O. MATCHAM, ARCHITECT

Offices of

EARL HEITSCHMIDT, CHARLES O. MATCHAM, PAUL O. DAVIS

A living room 16' x 26', a bedroom 12' x 15', a kitchen 10' x 12', a small bath with a shower and a practical laundry constitute the inside of this little house. Outside is a terrace, a porch and the Coachella Valley. With low simple lines, neat and unpretentious, with white walls, pink roof, pink shutters and pink trim, the house fits in remarkably well with its desert surroundings.



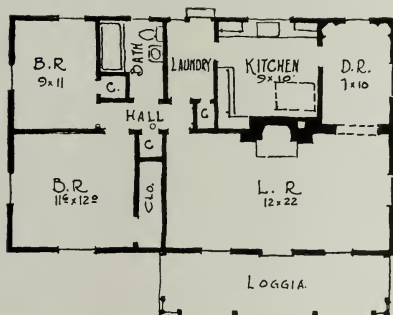


A VERY SMALL HOUSE

in Oakland, California

MILLER & WARNECKE, ARCHITECTS

A tiny home constructed of frame. The exterior siding redwood boards and battens with the battens depressed, painted white with dark green shutters. The roof split redwood shakes left natural. Inside the living room and dining nook are finished in knotty pine; the floors of plank oak; the mantel facing and hearth of simple brick. The bedrooms boast wallpaper, the bath and kitchen linoleum floors. An ideal little house for a summer place or a couple who had very little to spend.



● Laurelwood Demonstration Home, 4429 Carpenter Street, North Hollywood. Randall Duell, Architect. Kersey Kinsey, Builder.

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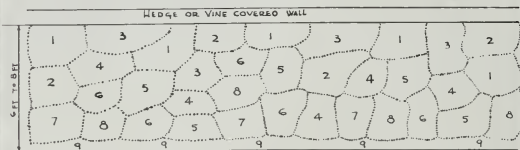
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THE AMATEUR BOTANIST

PERHAPS any discussion of garden layouts is not proper to this column but even botanists are at times fond of gardens and some are sufficiently ambitious to discuss them and try to build them. Personally, I have always had a soft spot in my heart for the summer border, not "boarder". Nothing seems to give that particular quality of character to the planting in front of a high wall or hedge that the summer border does. Spring borders are well enough, and so are fall; but the summer border is the glory of the year.

Anyhow, there is no doubt but what the readers of this column have by this time become bored with comments on botanical groupings, names, structures and taxonomy. So you can all take a short vacation, all you thousands who pore over this column each month, and look at a plan for a blue and gold summer border as submitted by Miss Bernice Ashdown. She says, "Queen Summer could have a no more suitable robe than one of heribiferous blue and gold. This border is easy to plant and maintain, and will bloom continuously for many weeks. The arrangement achieves unity through texture and color harmony and at the same time displays the charms of each group of plants."

"Except for *Lilium tigrinum* which prefers acid soil, all the plants listed thrive in any good garden loam. For summer bloom, all the plants should be of blooming size and transplanted into the border in the spring."



A SUMMER BORDER IN BLUE AND GOLD

1. *Delphinium* (Hybrid perennial and belladonna)
So well known are these lovely flowers that a description is hardly necessary. The rarer *Delphinium belladonna* bears delightful loose clusters of clear blue blossoms.
2. *Tiger lily* (*Lilium tigrinum*)
This graceful native of China and Japan has tall straight spikes bearing nodding lilies of bright orange, spotted with dark brown.
3. *Perennial snapdragon* (*Antirrhinum majus*)
For this border, a tall yellow flowered variety should be chosen. Combined with the blue spiked *Delphinium* they are especially delightful.
4. *Echinops rito* (Globe thistle)
This attractive plant has thistle-like foliage crowned in summer with showy globular steel blue flowers.
5. *Hemerocallis Kwanoo* (Orange day lily)
Though not a member of the lily family, its smooth round stems bear clusters of double lily-like flowers of rich orange color.
6. *Statice latifolia* (Sea lavender)
Its long panicles of minute purplish blue flowers borne profusely on smooth branching stems give the whole plant a veiled appearance. It is excellent for softening the harsher lines of other plant material.
7. *Campanula persicifolia* (Peach bell)
Bears wide open blue bells on stems two to four feet high.
8. *Dimorphotheca* (African golden daisy)
These bushy plants grow about one foot high and bear rich glossy orange-gold daisies three inches across.
9. *Ageratum* (Dwarfed variety)
One of the most attractive of edging plants, is this compact little plant, covered with soft blue flowers resembling silky balls of fluff.



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Air-Pad Sheet Rubber Flooring—A detective doesn't need to wear rubber shoes on a floor like this. It's easy on the nerves, the ears, and the feet. Some details about it are contained in a booklet from the Voorhees Rubber Manufacturing Company, Inc., New York City.

Imbuva—another type of flooring, a wood new to the California market but used for years in Europe and South America. The tree, growing in the highlands of Brazil, is of the Laurel family, related to the camphor and cinnamon. The wood has a decided cinnamon-like fragrance and is said to be both permanent and practical because of its own natural oils. In both light and dark colors, Imbuva requires very little finish. It is imported to Los Angeles by F. M. Torkelson, Box 65, Station D.

Sunvent Metal Awning—defined as "a ventilating awning—not merely an awning." Fulfills the role of a Venetian blind, a shutter, and a ventilator. Held together by an interlocking feature, the awning sections are rendered noiseless—no clattering or metallic flapping. The sections may be regulated to any desired vent, without opening window or screen. Produced by the Sunvent Metal Awning Company, New York.

Mercoid—an automatic control for heating, air conditioning, refrigeration and industrial applications. Incidentally helps to control that hot temper that comes from high summer temperatures. Distributed in Los Angeles by the Jensen Instrument Company, 624 East Fourth Street, and in San Francisco by the Neil H. Peterson Co., Ltd., 1129 Folsom Street.

Vent-O-Lite—a combination ceiling lighting fixture and exhaust fan that both illuminates and ventilates the rooms in which it is used. Hidden behind prismatic glass panels is the patented assembly that functions as an exhaust system. Especially recommended for kitchens, to keep the fragrance of cooking from drifting into the parlor and making dinner guests impatient. The Vent-O-Lite Corporation of Jamaica, New York, has a folder that describes this fixture.

Looklets at Booklets

The June Bulletin of the Copper & Brass Research Association describes copper as "mankind's most useful metal" and mentions the geological fact that "during the last ice age large masses of copper were torn from their beds around the Great Lakes, carried southward and deposited over an area of seventy thousand square miles." These nuggets of native copper were found by the Indians before Columbus arrived. In 1801 the first plant for rolling copper sheet was erected by Paul Revere who supplied all the copper used on the frigate Constitution. Today the uses of copper are practically countless—making pennies from the earth and roofs beneath the sky.

A beautifully colored booklet is "Walnut In the Art of Gracious Living," published by the American Walnut Manufacturers Association at Chicago. Besides pictures and points on the employment of walnut for interior decoration, the use of walnut through the various periods of furniture history is described—from the Renaissance styles to the Modern.

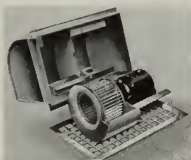
A book-sized treatise is Platte Overton's "Forced Air Heating," published by the Kenevy Publishing Company, Chicago. The book explains the whole design procedure step by step and includes all the charts, tables, and formulas which must be consulted in planning the system. This second edition of the volume has been entirely rearranged and approximately sixty per cent of the material is said to be completely new.

The Cornell Iron Works have just issued a new twelve page general catalog entitled, "Modern Cornell Doors—Upward Acting." Illustrated are rolling doors and rolling grilles in various metals, and wood and steel float-over, canopy, bifold, vertical lift, and turn over doors. Actual illustrations are featured and unusual applications are shown. Cornell has been making upward acting doors and grilles since 1828.

An informative little booklet is "Bruce Every Month" which comes every month. A recent edition featured an interesting article on "The Romance of Oak"—in the castles of the age of chivalry. The E. L. Bruce Company's products are hardwood floorings, southern hardwoods, yellow pine, hardwood dimension, cedar line, Bruce preservatives, Bruce asphalt paints, Terminix, and Bruce floor finishes. Executive offices are at Memphis, Tennessee.

Here Is An Improved Kitchen Ventilator

This CENTRIFUGAL Exhaust blower has a greater suction force to more quickly pick up steam and smoke from cooking and rapidly force it out of doors through a small metal duct or pipe. This quicker removal of grease laden vapors prevents deposit on walls and ceilings.



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"Clipper" Blower in ceiling

The "CLIPPER" Blower is a complete package with polished CHROMIUM plated grille, requiring only a duct connection and electric circuit to operate. It is compact, quiet, powerful and most efficient. The cost is approximately the same as the better "propeller type" kitchen fans.

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TOMORROW

"In Today Already Walks Tomorrow"

OUR crystal gloves with red. Nor are we the only ones who are seeing red these days. Not red politically but the sanguinary color of struggle, warfare and tragedy.

The general trend in San Francisco is downward, at about the angle of the corners of nearly every mouth to be seen on the streets. With strikes of varying magnitude in almost every department of the building industry, the members of the Home Builders Association are seriously considering shutting down work for several months. This has not entirely emptied the drafting rooms but in some of them there is room for an occasional game of ping-pong.

This condition does not prevail so strongly in other localities, particularly in Los Angeles, but unionization is progressing with giant strides throughout the coastal states.

STRIKES WHILE THE DISPOSITION IS HOT

DURING the past seven months two thousand three hundred new strikes have started in the United States. That is an average of about 314 strikes per month, or a little more than ten per day. Of course it hardly seems enough, but then we are getting there.

In California there have been 127 strikes inaugurated in the same period. Only three states in the union have been free of strikes since last October. These are North Dakota, New Mexico and Louisiana. Just what significance this may hold we do not know for there is little to choose in living conditions of these three states. Our personal inclination is New Mexico, particularly since it is closer to California than the other two states and if the strikes continue to multiply on the coast with the rapidity of the past few months, automobiles will in all probability wear a deep rut across Arizona into the heart of the strike-free state of New Mexico.

It is said recovery always breeds strikes, but that implies that recovery comes first. We would like very much to learn if the present condition is a reversal of form for we now have all the strikes that we can stomach and are still hungry for recovery.

CONFUSION

THE cost of labor in many departments, particularly. With plasterers at \$13.00 to \$14.00 per day here and as high as \$20.00 per day in some other places, it is inevitable that materials of construction will be developed that will replace plaster and may prove quite superior. Already many substitutes for plaster are on the market. With the dearth of plasterers such as we had twenty years ago, men who could do beautiful run moldings, these manufactured substitutes have a doubtless chance for success.

With carpenters at \$9.00 per day and striking for higher wages, many manufacturers are developing substitutes for lumber. If carpenter labor becomes prohibitive, which stage has been reached if the quality of workmanship is taken into consideration, the steel frame, concrete, and hollow-block house will be cheaper and better.

Painters and plumbers at \$9.00 per day, and striking for more, are forcing the development of materials that need no paint and the reduction of the number of fixtures used.

All this results in confusion twice confounded in the drafting and estimating rooms. Before a set of plans can be finished, specifications often have to be changed from one material to another where certain items of costly labor can be eliminated.

Yes, we are in a state of flux, but we may look forward to a Tomorrow when the labor of erecting and finishing a house may be one-third or one-fourth of what it is today.

HOW LARGE CAN A SMALL HOUSE BE?

(Continued from Page 20)

is the usual balance in an unsymmetrical interior. Hung centered over beds and divans, pictures and mirrors seem to be in a precarious position.

This use of a pyramidal form seems too to attract the eye too much, robbing the rest of the room of its right to interest. Decorative objects may be placed as if they are to be a still life group a good artist would enjoy painting. The shapes they cut out against the wall are as important to the picture as the things themselves. Color too, is part of our room composition. Combined either with inherent taste or with conscious scientific accuracy, right relationships of hues, values and intensities are easier to achieve than those of space and form. Light and very neutral walls are always effective backgrounds, and rooms with dark woody walls may be enlivened and enriched by adding focal masses of lovely color in glowing glass or oriental carpets or warmly colored unlined draperies through which light pours.

Successful decorators, amateur and professional, learn early to appreciate the possibilities of their keyboard of color and of dark-and-light. It is no magic which makes some homes fit for the happy pursuit of hobbies, and leaves others looking stereotyped and dull. If a house is individual and beautiful it is because many minds have contributed their part and at least one person has had the knowledge and the vision to foresee its right to beauty.

PLANNING AND FINANCING SMALL HOMES

(Continued from Page 17)

of study should be given to this problem to avoid wherever possible, unnecessary cutting which tends to weaken the structural soundness of the house. Location of bathrooms, kitchens, etc., should be planned to avoid long runs of pipes; and duct work in relation to heating should be as free as possible from turns which create resistance to the flow of air.

Most architects are familiar with these principles; but, unfortunately, the prevailing idea has been that the technical service necessary to incorporate these principles into a plan would be too costly for the builder and not profitable enough for the architect. In many cities, architects have endeavored to establish small home planning bureaus to provide more adequate service for the low income groups at nominal fees. It now appears that the best results have been obtained in those instances where both the architect and the land-planner have played an important part in the planning of whole communities. In these communities, homes are selling faster than the builders are able to erect them.

For many years past, it has been a most difficult job to achieve the distinction of really owning a home—free and clear. Up to the time the National Housing Act was passed, the methods of achieving home ownership had not improved much during the past century. Certainly no method of home financing was available which insured the prospective purchaser that he was going to receive the house he specified.

Purchasing a home is, in most cases, the largest and most important transaction ever undertaken by a family or an individual. Few people pay all cash for a home. Under the Federal Housing Administration Mortgage Plan, prospective home owners have made available for their protection at least three inspections by competent Federal Housing Administration inspectors to make sure that their original specifications are complied with. The Federal Housing Administration's appraisal offers home owners a protection they have never before enjoyed, and in addition offers a modern and efficient method of financing. Prospective home owners may finance a home under the Insured Mortgage Plan with a down payment of twenty per cent of the

total appraised value of the house and lot, and finance the balance over a period which may extend as long as twenty years.

The payments are made monthly and include payment on principal, interest, taxes, fire and hazard insurance, mortgage insurance and a small service charge. There is no costly refinancing and at the expiration of the mortgage period the house is owned free and clear. Through the Insured Mortgage System private capital is made widely available. Let me emphasize that point—it is private capital, not Government money, which is financing homes purchased through the Insured Mortgage Plan of the Federal Housing Administration.

This modern method of home financing, coupled with the efforts of the American building industry to provide adequate small homes at moderate cost, is making home-ownership a reality to thousands of Americans.

IF I WERE TO MAKE AN OLD FASHIONED GARDEN

(Continued from Page 31)

Hollyhocks for background, with yellow Four-o'clocks and Black Eye Susans in front; then Blue Flags and White Flags, as the old-timers called their Irises; clumps of Red Hot Pokers, and of the fragrant Lemon Lily, which is I maintain to this day the very loveliest of all the Hemerocallis despite the busy hybridizers. Somewhere in the sun, a carpet of Sweet Williams and Bouncing Bets and Poor Man's Weather Glass. Somewhere in the shade—preferably under an Apple Tree—some clumps of Bleeding Heart and of Dutchman's Breeches (who would ever dream from their names that those two are brother and sister?), and then even a few pretty, humble Jewel Weeds, and some translucent stalks of the pink Impatiens that old ladies used to call "Impatient Lucy," and blue Forget-me-nots carpeting the ground beneath and perhaps some Primroses.

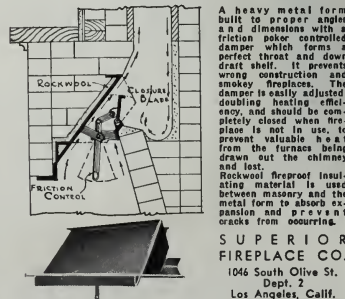
The beds must be edged with hems of little old favorites, some with May Pinks (alias Spice Pinks, alias Clove pinks), some with the silver rosettes of "Hens and Chickens" and most of all, some with little old-fashioned Violets.

But I would not make my old-time garden at all if I had not a "hand" for annuals and the time to wield it, for annuals were the very spirit of those old gardens that we would recall.

There must be Virgin's Flowers, alias Marigolds, and Nose Twisters, alias Nasturtiums; Johnnie-Jump-Ups and Sister Heartsease; Love-in-a-Mist, and Love Lies Bleeding; Painted Ladies and Gay Feathers; Bachelor Buttons and Brass Buttons, too; Blue Bonnets, Old Lady's Night Caps and Monk's Hoods; Blue Flax for harmony and Mignonette for incense.

Come over any day—won't you—and pick your self a fragrant nosegay.

SUPERIOR FORM DAMPER SMOKEPROOF



CALIFORNIA ARTS & ARCHITECTURE



EMERALD BAY, CALIFORNIA

Residence of Mr. and Mrs. Laurence Boothe

Palmer Sabin, Architect

AUGUST, 1937

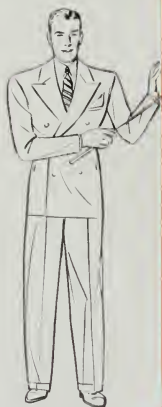
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UNITILE A Ceramic Veneer for Many Purposes

N. Clark & Sons have recently published an attractive booklet on Unitile to furnish the Architect, Designer and others with factual information concerning this revolutionary terra cotta product. A copy will be gladly mailed upon request—it is of course indexed for filing.



Unitile is a versatile terra cotta for designers

The composite facade illustrated shows what can be accomplished by using Unitile—a ceramic veneer—which completes the list of fine structural clay products manufactured by this company. It is multi-purpose in use and can be adapted to buildings of any size whatsoever. The designer finds in Unitile a simple answer to the economical and permanently beautiful and colorful treatment of a facade.

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Editorial

ARBITRATION

ARBITRATION is in the air. It is in the halls of Congress, the halls of Labor, and the parliaments of Europe. It took the human animal but one generation to learn how to fight and kill. It has taken thousands of years for that animal to realize that death, murder and warfare are not the solution for differences of opinion.

We have schools to teach how to slaughter on a wholesale scale. We have colleges to teach how to circumvent justice by resorting to courts. We have exhibitions of pugilism to demonstrate the primitive method of determining who is in the right or is the better man. Now comes a serious and intelligent effort to educate the people of the United States in the principal of arbitration.

The American Arbitration Association is out to teach, through their Arbitration Journal, the abstract principals of arbitration. It may sound as though this were a bit of sophistry, yet there are principals underlying arbitration that need as much study as principals underlying any activity of importance. Many people may think that when you enter into arbitration, all you have to do is arbitrate and that there is nothing that needs elucidation in the process. That is not true.

Disputes between architects and builders, architects and owners, contractors and owners are plentiful and frequently complicated. At present there seems to be little to do except take the matter to the courts. It is the purpose of the American Arbitration Association, through the Arbitration Journal, to bring out the principals of real arbitration and to make clear the methods by which all disputes can logically be settled by arbitration. Their work constitutes one of the few real steps toward a civilization that is worthy of the name.

MADE IN AMERICA

FEW PLANS for united action have ever been carried out so successfully as the Made-in-England movement of 1931, 1932 and 1933. We found in London that it was difficult to purchase any article, no matter how small, that was not made in England.

The result of the British campaign has been the establishment of a number of Made-in-America movements, latest of which is the Made in America Club, Incorporated, of New York. The name in itself is unhappy for we are about "clubbed" to death in this country. Everything that is not a racket and many things that are, are named a club of one sort or another. However, this is of minor importance in the consideration of the worthiness of the activities of Made in America Club, Inc. Their July release, however, seems to have a number of paradoxes in it.

The statement that the state and local governments have a loyalty to American workers presumes that there are workers in the country. Perhaps there are but from the present rate of striking and unnecessary idleness, to say nothing of unwillingness to work on the part of anyone physically able to do so, it would appear that the Made-in-America movement is based upon considerable optimism. They also deplore the purchase of commodities made by underpaid labor in foreign countries without consideration of the fact that it is better to have a product made by underpaid labor than to be able to get no product at all. They further state that this movement will result in providing jobs for millions of unemployed workers. There are jobs for millions of unemployed workers but no takers.

This may sound a little facetious, which, after all, it is, but it is not meant to deprecate an effort to establish a real movement for making our own products in our own country. Such a movement is worthy of all our support.

GLASS HOUSES

WE HAVE heard for so many years that those who live in glass houses should not throw stones that we now find it difficult to realize that



CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
Advertising Staff: Edward S. Townsend, E. B. Wynne, James Gibson.
Advertising Manager: Edgar H. Snow.

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CONTENTS

AUGUST, 1937

Cover—Emerald Bay, California, The Residence of Mr. and Mrs. Laurence Boothe, Palmer Sabin, Architect. Photograph by George Phillips.

Editorial	2
The Calendar—Announcements, Music, Theater, Drama	3-5
Balboa Tournament of Lights	3
Financial Comment	5
Art Calendar	6
American Modern Dance Afraid	7
Patience—A Virtue and a Curse	7
California Poets' Corner	7
Clothes for Occasions	9
At Books and Windmills	10
Antiques	13
The Home of Mr. and Mrs. Walter Schoenfeld, Simank-Searcy, Interior Decorators	16-17
The Decorator and the Client	17
The Emerald Bay Residence of Mr. and Mrs. Laurence Boothe, Palmer Sabin, Architect	18-19
The Residence of Mr. and Mrs. Charles F. Meyer, Winchton L. Risley, Architect	20-21
The Residence of Mr. and Mrs. L. F. Rossiter, William McCay, Architect	22-23
The Residence of Mr. Roland Maxwell, Curtis Chambers, Architect	24-25
The Residence of Mr. and Mrs. John D. Gregg, Van Pelt & Lind, Architects	26-27
The Residence of Mr. and Mrs. H. H. Gaines, H. Roy Kelley, Architect	28
The Los Angeles Home of Miss Helene Kershner, Designed by Harwell Hamilton Harris	29
Today's Well Planned Gas Kitchen	30
The Electric Kitchen of Today	31
Read Well Before Mixing	32-34
Modern Methods in Home Ventilation	35
The Amateur Botanist, A Garden Pool	38-39
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

we can live in a glass house today and throw all the stones we want, providing we do not object to an occasional jail sentence or fine.

You can have glass brick walls that will defy an ordinary bullet and a very large stone but will admit all of the light you may want in the interior. We are using transparent crystal clear glass for intermediary partitions, securing an effect that is so new that at first its charm eludes us. Glass and mirror-topped tables that reflect candles make a table setting so beautiful that one ignores an occasional fly in the soup. A semi-circular bay at the end of a large drawing room may admit the garden to the room itself and exclude the bugs and gnats. Flesh-colored and peacock-blue mirrors on the tops of dining tables or drinking tables afford the pleasure of seeing two drinks instead of one

without having had to over-indulge in the drinking itself. Yes, glass is beginning to have its day, dawning with crystal clearness.

HOW AN ARCHITECT SHOULD SPEND HIS VACATION

IN THE past five years so many materials of construction have been developed which are new to the architects and builders that now is a good time for the architect to fill his suitcase with catalogs, throw away his fishing pole and flies and hibernate in the basement with a stack of these catalogs until he has learned how, by the use of these new products, he can build a house for twenty-five per cent less than it costs. This is really a pleasant and cool way to spend the summer.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Elean Leach.

ANNOUNCEMENTS

CENTINELA DAYS, the annual fiesta at Inglewood, open August 9 and continue through August 14. All fresco luncheons are held daily in Memory City, as Grevillea Park is designated during the festive week. Theatrical performances are given in the evenings, followed by dancing. Wednesday is marked by the "Bridge Tournament Under the Stars"; Thursday, the annual pet parade; Friday, bicycle races, and Saturday afternoon, the pioneer parade of horse-drawn vehicles and floats.

BALBOA TOURNAMENT OF LIGHTS is held Saturday evening, August 21, on Newport Bay, at high tide and the full of the moon. Joseph Allan Beck originated the idea of presenting a moonlight water carnival, a festival of decorated boats. Through his efforts all local yachtsmen developed an interest, and thus the Tournament has grown through the years, entirely on a Corinthian basis and absolutely non-commercial. Entries are international, state-wide and local. The United States Navy, the Governor, the Metropolitan Water District of Southern California, schools and colleges give support to this enterprise. Major trophies are offered as well as special prizes.

OLD SPANISH DAYS once more come to Santa Barbara, August 19-20-21, when host and guest recapture the joy and gaiety of the ancient past. The famous "Historic Parade" starts Thursday afternoon, August 19, and presents picturesque marchers, floats depicting episodes of other days in flowers, superb horses, ox-drawn carretas, wine carts, pirates, Indians, and strolling musicians. The historical drama, "Memorias de Santa Barbara," is given each evening at the Santa Barbara County Bowl. The Ruiseñor entertainment is given in the sunken garden of the Courthouse, August 20, while every evening the Poole-Verhelle entertainers sing old world songs and portray the lovely dances of Mexico and Spain in the Courthouse gardens.

SAN MATEO COUNTY NATIONAL HORSE SHOW opens August 7 and continues through August 14. The show is held at the Santa Clara Circuit and has been since its inauguration several years ago one of the leading events of the summer down the peninsula. Mrs. William Roth, President of the Horse Show Association, enters her prize winning horses from "Why Worry Farm" and there are countless entries from other leading stables of the East and Middle West.

FESTIVAL OF ARTS at Laguna continues through August 7, and is held at the Woman's Club House. This fête includes not only the Pageant of the Masters, living reproductions of famous paintings and pieces of sculpture, but vocal and instrumental offerings, stage productions, dance numbers. The amphitheater of the club and more than fifty decorated booths display the arts and crafts for which Laguna is so well known.

SAN DIEGO COUNTY FAIR and Harness Race Meet at Del Mar, August 7-15, attracts an unusual amount of interest because of the new buildings and the publicity accorded the race track. A spectacular night show is an added feature. The Palomar Riders Mounted Troop present a pageant under the stars, depicting frontier days of California. A flower show, sponsored by the flower growers of Carlsbad, is another special feature.

ON THE COAST HIGHWAY

SANTA MARIA Inn

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BALBOA TOURNAMENT OF LIGHTS

TWO explorers, if no more, are responsible for the brilliant spectacle known as the Tournament of Lights, which marks the midsummer season on Newport Bay. Being of an inquiring mind, Viscano Nunez Balboa set out in 1517 to see what he could find and, finally reaching Corona del Mar, climbed a rocky point and from there rested his sun-baked Spanish eyes on the expanse of hazy rolling blue water. Dusting the ashes from his *bolen* he called to his men, "Gaze, my hearties, upon the Pacifico."

Four hundred years later another hardy sailor, Joseph Allan Beck, sat on a pier at Balboa Island, pondering on the waste of so much water, and then there imagined and planned a moonlight water carnival, a festival of decorated boats, and he christened it the Balboa Tournament of Lights. Therefore in August of each year at high tide and with the full beneficence of the moon Newport Harbor is transformed into a blaze of color and reflected lights. This year the date is August 21.

Even though the hardy Balboa didn't get a crack at the fine trophies offered by the Tournament of Lights Association, later yachtsmen have proved the value of their avocation and have demonstrated sufficient artistic talent to become prize winners. The first Tournaments were produced by local yachtsmen who put the tournament entirely on a non-commercial basis.

Throughout the summer months, and especially for the Tournament of Lights, Mrs. Alice Pedder dispenses hospitality aboard the "Diablo," and the students of Scripps College welcome her invitations. Among the guests are Betty Grant, Betty Berry, Perlita Penberthy, Joy Rockey, Betty Broadhurst and Alice Jarrett.



ANNUAL DAHLIA SHOW, sponsored by the Alameda Dahlia Society, is held in the ball-room of the Hotel Alameda, August 22-23. Hundreds of specimens are displayed, including many new creations.

FIESTA DE SAN GABRIEL is scheduled for September 11-12, and a pre-fiesta bazaar for September 8-10 at the San Gabriel Mission, under the direction of Father Joachim DePrada, mission padre.

INTER-TRIBAL INDIAN CEREMONIES, held annually at Gallup, New Mexico, grip the attention of interested spectators, August 25-26-27.

THREE COUNTIES, Los Angeles, Riverside and Orange, sponsor what is known as the Los Angeles County Fair, held annually at Pomona, September 17 to October 3. The fair grounds cover 200 acres, and each year finds added development. This year premiums totaling \$125,000 are offered for prize winning entries, an increase of 25 per cent over last year. There is a seventeen-day program of horse racing, including three night programs, as well as a ten-night horse show.

THE STATE FAIR at Sacramento, one of the great events in Fair circles, opens September 3 and continues through September 12. The Fair always includes a horse show that ranks with the best.

FISHING in waters of High Sierras is fine. Both streams and lakes give excellent results. Fremont Lake, at the head of Walker River above Lovitt Meadows, yields rainbow trout of eight to ten inches, caught with flies and spinners. Roosevelt, Mammoth and Silver Lakes reward anglers with rainbow, eastern brook and golden trout. In Yosemite fly fishing is unusually good. In the lakes in the southern region of the park and throughout the valley floor limits of small trout are secured, as well as in Dane Fork and Elizabeth Lake. Deepsea fishing attracts the anglers for halibut and barracuda in the Malibu section and Hermosa beach.

NATIONAL AMATEUR GOLF TOURNAMENT, one of the notable events of the golf world, is held the week of August 23 at the Alderwood Country Club, Portland, Oregon. This is the first time the National Amateur has come to the Pacific Northwest, and the second time it has been held west of the Rockies.

BALLETS at the Hollywood Bowl during the last half of the season include: Michio Ito Ballet, the orchestra conducted by Viscount Hidemaro Konoye, August 19; the Petrouchka Ballet, directed by Kiofio, with the orchestra under the baton of Erem Kurtz.

SUMMER DRAMA FESTIVAL at Stanford University include recitals in the dance as well as music and drama. Sword and Morris Dances: The Clats in Folk Dance directed by Marie Manchée is seen August 21.

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The GOLDEN STATE carries a new, full-length lounge car with barber, valet, bath for men, and radio, in addition to the observation lounge-Pullman (ladies' lounge, shower bath, ladies' maid). There are also wire market reports, library, soda fountain-bar, and so on.

All Pullman and completely air-conditioned, the GOLDEN STATE travels on a fast, convenient schedule over our famous Golden State Route direct to Chicago—the scenic, low-altitude way via southern Arizona, El Paso and Kansas City. If you choose, you may go East on the GOLDEN STATE and return on an equally fine train over one of our three other routes. Low summer fares are now in effect.

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AN ART EXHIBIT, sponsored by and for local artists, is held at Santa Paula, August 8-22.

LOS GATOS holds a 50th Birthday anniversary, August 10-11. Parades and pageants depict the events of the passing years.

FAIRS dot the calendar throughout the State including:

August 10-15, Sonoma County Fair, Santa Rosa;
August 12-15, Contra Costa County Fair, Antioch;
August 12-15, Monterey County Fair, Monterey;
August 19-21, Napa County Fair, Napa;
August 20-29, San Joaquin County Fair, Stockton.

IN KENNEL CLUB EVENTS: Beverly Hills announces a show, August 21-22, and the San Joaquin Club sponsors its event, August 28-29, at Stockton.

SUMMER GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association, Santa Barbara, on each Friday in August, and also includes September 3. Additional tours are occasionally arranged on Tuesdays.

SCHOOL OF NATURE STUDY is held at Santa Barbara, August 9-21. The course includes visits to the Bishop's Gardens, Mission Canyon Road, and the Museum of Natural History.

ART FIESTA, sponsored by the Spanish Village Art Center and the Art Guild, is held at San Diego, September 3-6. The daily program includes a dramatic episode in the life of Goya, Spanish painter. The play, written by Ralph Hastings, is entitled "Goyescapades," and is directed by Elizabeth Sowersby of the nationally known Globe Theatre Players. There are exhibits by San Diego artists in their chosen mediums, oil, clay, metal and weaving.

IN GOLF CIRCLES two events of importance are announced. The 16th National Amateur Public Links Championship of the United States Golf Association is held at Harding Park Golf Course, San Francisco, August 9-14; The Western Amateur is held, August 31-September 5, at the Los Angeles Country Club, Los Angeles.

THE DANCE UNIT of the Federal Theater is staging a "Festival of American Dance" directed by Myra Kinch, music by Manuel G. Vignola, at the Hollywood Playhouse, Vine Street, near Hollywood Boulevard.

THE PILGRIMAGE PLAY continues to delight audiences each evening, excepting Saturday, and including Sunday, at the Theater in the Hollywood Hills. Robert G. Vignola is the director, and Nelson Leigh heads the cast as Jesus of Nazareth.

ASSISTANCE GUILD of Santa Monica gives the annual garden bridge-tee in the Melina Gardens of Bel-Air, August 20. The Guild joins with the Opportunity Club of Hollywood in entertaining guests as a benefit for their respective charities. Tables are set under the trees, around the lily ponds and in the patios at the base of the terraces.

MONTEREY PENINSULA, particularly Del Monte and Pebble Beach, offers varied entertainment for the month: The Del Monte swimming and diving championship is held August 8. The Horse Show is held August 12-15, and on the golf courses, the California Amateur Championship, August 18-22, and the Del Monte women's tournament.

THE CLIFF HOUSE, San Francisco, reopens this month. The first Cliff House was built by Sam Brannan in the last of the '50s and was from the opening a popular resort. The building burned about 1895, and was rebuilt by Adolph Sutro as a show place only to burn in 1907. The present Cliff House was built in 1907, has been repainted outside and entirely refurbished within. The main dining room overlooks the ocean and has been decorated by C. and E. Emanuel in a marine motif. Sunday morning breakfasts, an old Cliff House institution, will be a feature.

MUSIC

THE HOLLYWOOD BOWL and the Symphonies under the Stars add much to the

cause of music appreciation and give pleasure to untold thousands. Each season eminent composers, conductors and soloists aid in making the concerts supremely satisfying. The concerts, sponsored by the Southern California Symphony Association, are presented Tuesday, Thursday and Friday nights. Ballets and operas are on the Thursday programs, while the soloists are heard Friday evening. The conductors for the month include Carlos Chavez, August 3 and 6, and John Chavis Thomas as soloist, August 6; Efrem Kozar, August 5 and September 2, with Homer Simmons as soloist, and the Lester Horton Ballet, August 5. Eschik Knox is the pianist, and the Kolof Petrouchka Ballet is seen, September 2. August 10, Hans Kindler conducts. August 12, "The Bartered Bride" is the opera, under the direction of Richard Leese. August 13, Andre Kostelanetz conducts with Lily Pons as soloist. August 17 and 20, Fritz Reiner, for fifteen years conductor of the San Francisco Symphony Orchestra, as soloist, August 17 and 20. Alfred Hertz, for fifteen years conductor of the San Francisco Symphony Orchestra, many times guest conductor at the Hollywood Bowl, has been named as the director of the Bay district Music Project of the Works Project Administration. Mr. Hertz also sponsors a series of superlative programs and various music projects, acts in an advisory capacity, but does not act as conductor of the orchestra.

ALFRED HERTZ has arranged a combination of the players of the Federal Symphony of Oakland and of San Francisco, forming an orchestra to give fortnightly series of "Auditorium Auditions." Alternate Tuesdays have been selected for the San Francisco concerts, and alternate Fridays for the Oakland ones. Alfred Hertz, for fifteen years conductor of the San Francisco Symphony Orchestra, many times guest conductor at the Hollywood Bowl, has been named as the director of the Bay district Music Project of the Works Project Administration. Mr. Hertz also sponsors a series of superlative programs and various music projects, acts in an advisory capacity, but does not act as conductor of the orchestra.

HALF HOUR OF MUSIC continues each Sunday afternoon at 4 o'clock at the Greek Theatre of the University of California, presenting vocal and instrumental artists.

IN THE VANCOUVER BOWL, known as the Stanley Park Shell, the Vancouver Symphony Orchestra, under the direction of Allard de Ridder, is giving a three months' summer season. Among the guest artists are Olga Steeb, Jan Cherniavsky, Blythe Taylor Burns, Harold Samuel, Ivan Philippowsky, Louden Grosman, Odette, Jean de Rimmanocny and August Werner.

FEDERAL MUSIC PROJECT of Santa Barbara has made popular the Santa Barbara County Bowl through the symphony concerts on Sunday afternoons. August is marked by the presentation of two operas, "Aida," August 1, and "Hansel and Gretel," August 8, both conducted by Utrigli. August 15 a symphony is offered, under the direction of Jacques Samossoud.

THE OUTDOOR SYMPHONY SEASON at Portland, Oregon, is given by the Portland Symphony Orchestra, conducted by Vladimir Baklanoff, at the Multnomah Civic Stadium. Guest conductor and famous soloists are heard during the series.

LIGHT OPERA GUILD of San Francisco presents Gilbert and Sullivan's "Princess Ida" in September as the closing event of the Gilbert and Sullivan Festival at the Greek Theater of the University of California. Reginald Travers is the stage director, with Dor Barriotto as musical director. Mrs. Leonard Woolams is the president of the Guild.

MUNICIPAL BAND, Santa Monica, gives a concert each Tuesday, under the direction of J. Lancaster O'Grady, at Inspiration Point, Palisades Park.

COMMUNITY MUSIC ASSOCIATION of Redlands, continues the season of concert at the Arcellis, providing two programs a week, Tuesday and Friday nights, with no admission charge. Nationally known artists are heard in this series. Mrs. C. E. Mullen is the founder and managing director.

"STAR-LIT SYMPHONIES" are given by the San Diego Symphony Orchestra at the Ford Bowl, Balboa Park, directed by Nino Marcelli, continuing through August 20.

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FINANCIAL COMMENT

By CARLETON A. CURTIS

AT THIS time we find the general level of business activity just slightly higher than at the end of 1936, having suffered from the effects of floods in the early period of 1937, and labor disturbances later in the spring.

It seems reasonable to expect a moderate improvement in the second half of this year, for the farm income promises to be the best in many years due to a good volume of products at the best prices for a long period. There is no gainsaying that production is wealth and when the largest corn and wheat crops for a long time do come along everyone benefits. This added impetus will help in absorbing the higher costs of manufactured goods, for the increased wage rates of 1937 must be included.

The most hopeful sign for the future, however, is the definite denial of Congress to the Executive demand for control of the Supreme Court. For this may well mark an end to that long period of executive supremacy in the forcing of unsound and ill advised legislation.

Let us "stop, look, and listen," survey the recent enactments, see how much is really necessary, modify and change what needs changing, and discard the superfluous. For we are still a strong and rigorous Country—we went a long way for many years and acquired the highest standard of living in the world under our present much criticized system. With a minimum of change we may well go as much further.

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CHARLES BEDELL HERVEY, Mgr.

Santa Barbara, California

CHARLES WAKEFIELD CADMAN, vacating in Grant Park, is completing a quintet for strings and piano, and a suite for string orchestra. Mr. Cadman is scheduled for an appearance at the Portland Stadium, August 2, with the Portland Symphony Orchestra, Dr. Lajos Shuk, conducting.

THEATER NOTES

THE PLAYHOUSE, Pasadena, wearing the title State Theatre with grace, continues the Midsummer Drama Festival through the middle of the month. Through the plays selected the romantic history of the great southwest unfolds. Each play is given for one week, with matinees on Wednesday and Saturday, no performance on Sunday. With close of the Festival, August 14, the Playhouse will be dark for a six weeks period, re-opening, October 4, with an outstanding schedule of autumn plays.

August 2-7, "Rose of the Rancho" by Belasco and Tully.
August 9-14, "Miner's Gold" by Agnes Emille Peterson.

On November 20, the Playhouse completes its twentieth year, and to celebrate that event Glimor Brown is planning a play-series of unusual dramatic importance.

MEXICAN PLAYERS of the Padua Hills Theater, in the hills north of Claremont, offer a particularly attractive program for the midsummer season. The play is "Marina" by Emily Wardman Bell and is written in English but offers every opportunity for dance and song, for which the Mexican Players are so well known. The audiences adjourn to the olive grove patio with the fall of the curtain and enjoy the activities of a Mexican street fair. There is the music of the "marlache" orchestra, and Sanor Juan Matute's "Jamaica", with its food shops and games of chance and skill.

GOLD HILL PLAYERS of Monrovia open the sixth season in September with monthly Workshop meetings the first Friday of each month. There are two groups of players, Juniors and Seniors, both under the direction of Thelma Laird Schutheis. Mardell McDougall is the new president of the players. All activities are held in the little theater building, Colorado and Sharmrock Boulevards.

SUMMER DRAMA FESTIVAL at Stanford University includes "Twelfth Night" by William Shakespeare, August 20-21, at the Memorial Hall Theater, given by the members of the Summer Course in Stage Classics Production, "Pyramelian" by Bernard Shaw, August 19-20-21, is offered by the Palo Alto Community Players at the Community Theater.

GEARY THEATER, San Francisco, announces "Story to Be Whispered" by William Hurlbut, opens August 16, with Marjorie Rambeau in the cast.

FEDERAL THEATER production of "Power" is scheduled for the Alcazar Theater, San Francisco, August 12.

GEARY THEATER, San Francisco, announces "Room Service" by George Abbott, opens August 30. The same theater has booked "You Can't Take It With You", the Pulitzer prize play for last year for fall production.

LOBERO THEATER, Santa Barbara, continues the cycle of nine one-act plays by Noel Coward, August 5-6-7, under the direction of Arthur J. Beckhard. The plays are also scheduled for the Curran Theater, San Francisco, during the fall season.

THE PLAYBOX, 661 South St. Andrews Place, Los Angeles, announces the production early in August of "Man With a Folio" by A. Fallo and translated by Anatole Winogradoff.

"GOLDEN BOUGH PLAYERS," 1335 Sutter Street, San Francisco, under the direction of Edward Kuster, have prepared a notable list of plays for the 1937-38 season. Tentatively scheduled are: Maxwell Anderson's "Winterset"; Siegfried Geyer's "By Candlelight"; Martin Flavin's "Ameco" and "Spenthdrift"; Ben Levy's "Art and Mrs. Bottle"; Robert Turney's "Daughters of Atrous"; Ibsen's "An Enemy of the People"; Ernst Toller's "No More Peace" and "The Thriving Opera" by Bert Brecht and Kurt Weill.

FEDERAL THEATER announces another national playwrighting contest, the winner to be rewarded with a \$250 prize by the Dramatists' Guild of New York. Scripts may be sent to the Play Policy Board, 122 East 42nd Street, New York.

down go Grand Canyon

SIDE TRIP FARES

★ Good news for travelers bound to the East from California via Santa Fe this summer!

Santa Fe, only railroad entering Grand Canyon National Park, cuts Grand Canyon side trip fares (round trips) to an all-time low... only \$3 for coach and chair car passengers, \$5 for tourist sleeper passengers, \$7 for standard Pullman passengers!

This money-saving opportunity of seeing the indescribable grandeur of the Grand Canyon is particularly recommended via The Grand Canyon Limited, and also The Scout, both being transcontinental trains. The Santa Fe service is to the very rim of the Canyon, either on the through air-conditioned standard & tourist Pullmans, or via convenient connections at Williams, Arizona. For complete information, or reservations, phone or call on us.

For COACH and CHAIR CAR passengers \$3
For TOURIST PULLMAN passengers \$5
For STANDARD PULLMAN passengers \$7

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Summer exhibition by members.

CORONADO

GALLERIES, Hotel del Coronado: Landscapes, oils and water colors by California artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition designed for Summer Session.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: The work of Western painters, examples of modern and conservative art.

GARDENA

GARDENA HIGH: Permanent collection.

FILLMORE

ARTIST'S BARN: Exhibition by local artists and craftsmen.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To August 9, oils by "Jane", wife of a motion picture executive.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Lithographs.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Unsurpassed collection of prints and etchings.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Exhibition showing relation of art to sets designed for motion pictures.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in color and black and white.

CHELSEA GALLERY, 8643 Sunset Blvd.: Landscapes in oil.

HOLLYWOOD GALLERIES OF MODERN ART, 6720 Hollywood Blvd.: Exhibitions by artists of modern school.

KANST GALLERIES, 6182 Mulholland Dr.: The work of American artists of the conservative school.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Craftsmanship in metal work, particularly jewel setting, using precious and semi-precious stones.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: Exhibitions changed monthly.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Prize Art Exhibition, commemorating the Laguna Beach Art Association's nineteenth anniversary.

SILVER BELL, 492 Coast Blvd.: An exhibition of monotypes, water colors and etchings by Bessie Ella Hazen of the University of Southern California.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Changing exhibitions by local artists.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art and the proper use of pictures in the home.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 N. Vermont Ave.: Exhibition of the work of members.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Closed through August, reopens September 1.

RAYMOND C. GOULD, 830 S. Figueroa St.: Prints and art as related to the home.

GUMPHO GALLERIES, 714 W. 7th St.: Paintings and decorative prints.

LOS ANGELES MUSEUM, Exposition Park: August 1-31, sculptures by Anna Hyatt Huntington. August 10-September 12, paintings by Russell Cowles. August 1-19, Hans Helfritt, photographs of southern Arabia.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Advance in all art.

STENDAHN GALLERIES, 308 Wilshire Blvd.: Federal Art Project exhibition of modern technical processes in art. The show illustrates all stages of murals, mosaics, sculpture and other works done on the project, and collected throughout the State.

U. C. L. A. CAMPUS GALLERY: Summer Session exhibition.

U. S. C. CAMPUS GALLERY: Painting, art craft and architectural exhibit.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Summer Session Exhibition.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay St.: Work of members.



The most recent work of monumental sculpture to be completed by the WPA Federal Art Project in Los Angeles is Jason Herron's "Modern Youth," which stands in the open porch of the Belmont High School. All of youth's aspirations, all of its fresh, young courage are symbolized by this crouching figure, of heroic proportions, which has been cast in artificial red sandstone. Belmont students call the open porch in which the figure is placed the "Sugar Bowl." Jason Herron, the sculptor, is herself a Los Angeles girl, who received her education in southern California and at Stanford University. She has already contributed several noteworthy works to the WPA Federal Art Project, and she is at present acting as its assistant supervisor for Los Angeles County. The full-size plaster model from which "Modern Youth" was cast is one of the features of the Federal Art Project's process show now current at the Stendahl Galleries in Los Angeles. The exhibition demonstrates all the various and complicated processes employed by Project artists in the production of sculpture, murals, tile mosaics, and lithographs. It is the first technical exhibit on a large scale to be held in Los Angeles, and is drawing many interested visitors.

OAKLAND ART GALLERY, Municipal Auditorium: Oils and water colors by California artists.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: The best in Oriental art, the finest jade carvings by artists, bronze, lacquer, and a fine collection of old prints by Japanese artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and seascapes by Frank Moore.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Index of American Design, Federal Art Project.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: 9th Annual Southern California Art Exhibition continues through August, oil paintings, water colors and pastels, and sculpture.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Festival of Art.

SAN FRANCISCO

AMBERG HIRTH GALLERY, 165 Post St.: Contemporary applied crafts.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Permanent collection, and an exhibition of creative art by children of San Francisco's hospitals and community centers.

EMPORIUM, 835 Market St.: Exhibitions changed each month.

PAUL ELDER GALLERY, 239 Post St.: To August 14, water colors by Clifford Warner. August 16-September 2, water colors by Victor De Wilde.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Group exhibition of paintings by Henrietta Hoopes, Buckley MacGurran, Nathalie Newking and Etienne Rel. Old master paintings from the collection of E. John Magnin, New York. Through

August 15, "The California Group" (water colors). Opening August 16, Treasury Department Art Projects exhibition.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To August 30, Chinese tomb statues.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 S. Mission Drive: Group showing of contemporary California artists. Water colors by Bert McLeod and Mrs. Dorothy Bernays Stephens.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Work of the masters. Exhibition of art of the reign of Queen Victoria.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Continuous exhibitions of paintings by the artists of Santa Barbara. Four definite shows a year are held.

FAULKNER MEMORIAL GALLERY, Public Library: Landscapes, oils and water colors.

SANTA MONICA

ART ASSOCIATION, Santa Monica: Exhibition by members.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To August 15, Fifth Annual Exhibition of American Ceramics. Water colors by Eliot O'Hara, Modern Hungarian Art, Facsimiles of paintings by modern German artists, and prints by John Butler. August 18 to September 26, Pennsylvania Academy Show. Water color exhibition. American paintings from the Museum's collection. Photographs by Fritz Hanle. Work of students of the School of Art, University of Wisconsin.

MISCELLANY

MILLARD SHEETS, a nationally famous artist claimed by California, gave his advice and his art in the rejuvenating of the Beverly Hills Tennis Club, 340 Maple Drive. Only a small portion of the old building was retained, while the new one immediately suggests vacation and recreation through the welcoming sweep of a semi-circular shaded upper deck, reached by a curving stairway. Since Millard Sheets delights in color he has achieved striking effects in blues and ivory, offset by deep chocolate tones. New ideas prevail throughout, the cocktail room presents a mural showing young girls, modeled in white-glazed terra cotta, among flowers of wrought steel and brass.

BENJAMIN BROWN, the patriarch of Pasadena artists, sailed with his brother, Howell Brown, for Europe last month. On his last trip to the Continent, a year or so ago, Mr. Brown painted for several months in Spain, painting in Madrid, Alhambra and Granada, and is glad to have canvases as reminders of the beauty and peace that once was prevalent in that war-torn country. He found so much of interest in North Africa that he felt he had material for years to come from that section alone, so it is not lack of ideas or of subjects but a pure desire to see and record more and more of the beauty of the world that prompts this present sailing. Benjamin Brown is an etcher as well as a painter but he prefers to work with color, in which he excels, while Howell Brown confines his art almost exclusively to etching.

AMERICAN FINE ARTS SOCIETY, in the Galleries, 215 West 57th Street, New York, holds the second National Exhibition of American Art throughout July, and is planned as a feature of New York's third annual Summer Festival of Music, Art, Dance and Drama. All states, possessions and territories of the United States have cooperated to make this exhibition possible, and the only one of its kind of American paintings and sculptures in which the artists of all states exhibit. The exhibition is hung according to the geographical divisions of the country, so that the visitor may see the work of the various sections of the country as such.

THE EXHIBITION of American Arts and Crafts for the Paris Exposition is the seventh international exhibition assembled by the American Federation of Arts, and includes mountain handicrafts, contemporary work in jewelry, pottery, stained glass, ceramics, metalwork, textiles, weaving, woodcarving, and Indian silver and leather work. The collection of more than two hundred and fifty objects represents the achievements of American craftsmen. At the conclusion of the Exposition the collection will be returned to this country intact for circulation to leading museums.

MILLS COLLEGE announces that, due to illness, Oskar Kokoschka will not be able to join the Mills Summer School faculty. The projected exhibition of his work is also cancelled. Lyonel Feininger, who taught in the Mills Summer School last year, returns to substitute for Mr. Kokoschka on the faculty.

GRANT WOOD has illustrated an edition of Sinclair Lewis' "Main Street," distributed by the Limited Editions Club of New York City. The club welcomes suggestions as to famous American books to be illustrated by famous American artists. Thomas Craven, who has published an illuminating magazine article, outlining the life and work of Grant Wood, rooted in Iowa but branching in many directions.

SAN FRANCISCO ART ASSOCIATION plans to establish a permanent gallery at the San Francisco Museum of Art for the purpose of showing continuous rotating exhibits of the members. This will afford an opportunity to show the work of many, give everyone a chance. Heretofore it has been necessary to reject some of the submissions to the Association's annual in order to keep the show to a reasonable size.

BORIS LOVET-LORSKI, a recent guest in Montecito, has been appointed chairman of the committee on Sculpture for the Paris Exposition. Several of his portraits are on exhibition at the Faulkner Memorial Gallery, Santa Barbara, including portraits of Mr. and Mrs. Edward G. Robinson of Beverly Hills.

PAUL SAMPLE has a rather unusual commission. Fortune Magazine has asked him to paint pictures and make sketches of significant American ports, the Pacific, the Atlantic. His painting, "Miners Resting," which won the National Academy's Temple medal, was recently bought by the University of Nebraska.



Photograph by Wm. Jordan

Ryllis Hasoutra and Horace Okey in one of their modern dances.

AMERICAN MODERN DANCE AFIELD

By NORMAN PECK

UNTIL the past few seasons the modern dance has been practically quarantined in our few metropolitan centers. This year saw the first transcontinental tour of a company working in the modern idiom. It was the Martha Graham Concert Group. Los Angeles rose to the occasion, underestimated the intelligence of its people and advertised the performance as "Martha Graham and her Girls". Miss Graham is merely America's most important dancer. Perhaps she is fortunate that her accomplishments and dignity forbid things to go further. It could have been "Martha and her Girls".

Ted Shawn has done much in popularizing and building an audience for the dance through his extended tours which always include colleges, schools and many quite small towns. The company consists entirely of men and has been eminently successful. Shawn's revolutionary innovation in the dance world has been business organization resulting in regular salaries for the dancers. The company is economically self-sufficient and maintains a permanent home, headquarters, and training camp along with a winter vacation camp in Florida. Through their co-operative efforts they have been able as a unit to tour Europe and give concerts abroad.

While Martha Graham was proselyting and strengthening faith in the modern dance by her transcontinental tour, the Humphry-Weidman Company toured the east and accomplished the same purpose. It was Doris Humphry, the master choreographer of the modern dance and her co-worker, Charles Weidman, who first enlarged the small modern dance audience from that of a handful of concert devotees to the larger audience of the Broadway Musical Show.

Among the pioneers who have carried the American modern dance outside their country are Ruth Page, Pauline Kner, and Belle Didjah. Last year Miss Didjah toured the eastern part of South America. This season Central America and the west coast of South America will have their first glimpse of modern dance when Ryllis Hasoutra and Horace Okey start their extensive tour. These young concert dancers have been honored by being engaged for two concerts, July 31 and August 4, during the Annual Festival of the Arts at Laguna Beach.

PATIENCE—A VIRTUE AND A CURSE

By LEO S. GOSLINER

ONE of the definitive characteristics of any art is that it be a complete and sincere expression of the civilization which caused its creation. That is why structural steel Parthenons and Gothic concrete become highly ludicrous. That is why traditional embroideries executed by machine are less revered than their modern designed contemporaries. And that is why the exquisite Chinese Tomb Figures, on display at the San Francisco Museum of Art, rise above the category of "things old" and take their place with "things beautiful".

For centuries past the Chinese have been complacently living in veneration of their ancestors and tranquilly awaiting the sweet existence of the tomb. In time this philosophy has ceased to serve the mere function of a religion and has permeated all Chinese thinking, political, economic and artistic. There is little wonder then that the sincere effort which the Chinese artist puts forth in the creation of these tomb figures, for these figures accompanied the deceased into the unknown world and served him in death as the objects which they portrayed in life.

The contemporary artist can learn much from a study of these creations. He can learn of three dimensional composition, of color, of form—but most important he can learn that true art is a question not of how many or how much, but rather how sincere and how fine. "It is better to have done one small thing with perfection than to create a mountain of errors."

Near the entrance to almost every art museum is a desk whereat one may check one's umbrella, buy prints and postals and those short pithy books which can enlighten the uninformed of the right thing to say at an art exhibit. But the main function which the attendant performs is to answer questions—questions in which the answer is not so much desired as the opportunity for an art chat, a chance to throw off a few sparks of "knowledge" to impress the "desk-ee" and the passerby.

There was the young and obviously well traveled thing who upon hearing mention of the Hudson River School exclaimed "Oh, yes, I know, that's in Woodstock, isn't it?"

And the dear old lady who confusedly came to the wrong museum three days after the close of the recent Goya show. She was tenderly informed that the exhibit had been held at another

CALIFORNIA POET'S CORNER

LYRICS OF THE WIND

By ROMA COOLIDGE MULVIHILL

On a gusty day
The alders by the river
Launch their restless golden fleets.

Today
The great dog-wind
Is driving the cloud-sheep
Deep into the blue canyons,
Herdling them against a rainless summer.
But here, in the valley,
A small ineffectual breeze
Flirts with my girl-child's hair.

Look!
A roistering whirl-wind
Lurches across the street
Unfurling its banner
Of dust and flaming leaves.

WOMAN IS AN ARTIST

By JOSEPH JOEL KEITH

Each woman is an artist.
She can see an old room
though it's worn and sullen
and dark as doom,

and gather her brushes
and make every wall new,
with will and with wisdom
make the bathroom blue,

and soon the rooms's an ocean
And the kitchen is spring
when her painting is finished.
Birds chat and sing

by windows where her bread crumbs
have been thrown. And when night
settles down she changes
the rooms with light:

the yellow and the scarlet,
all the high lights and low,
reveal what a woman
and an artist know.

Poets of the Month

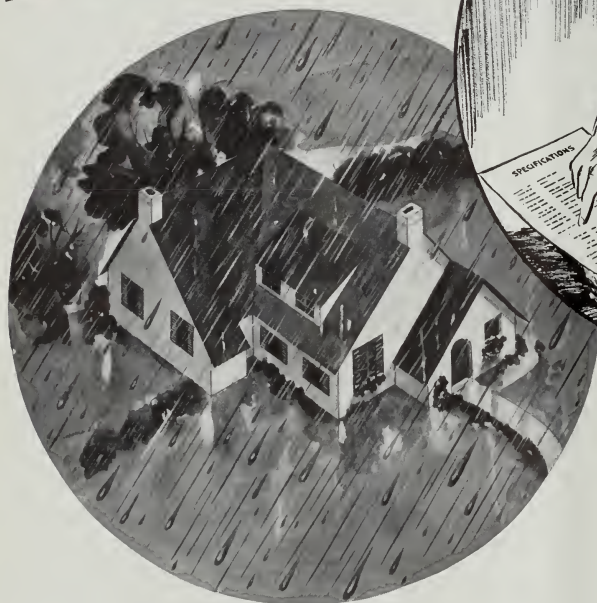
ROMA COOLIDGE MULVIHILL, who has contributed feature articles to this magazine, has had poems published in *House and Garden's Bulletin Board*, *Sunset* and *Poetry World*, in which the charming lyrics used in this number have appeared previously. Mrs. Mulvihill was also included in the 1936 anthology of *Contemporaneous American Women Poets*. She is the wife of Joseph Mulvihill, and their home is in Pasadena.

JOSEPH JOEL KEITH is the author (with Kathleen Sutton) of *Through Many Doors*, and of verses published in *Poetry*, *Fiction Parade*, *Voices*, the *Literary Digest*, and other publications. He is the author of Marie Dressler's favorite poem which is engraved on her casket, and is a regular contributor to *Westward* and *Silhouettes*. He has also appeared in numerous anthologies and in the *Poetry Review*, London, England. His home is in Hollywood.

museum and was already over. "Oh," she sighed, "Well, it will play here, won't it?" She was not to be denied, however, for she demanded of the attendant a personal review of the life and works of Goya. The attendant was necessarily brief and perhaps a bit vague for suddenly the lady showed her relief with a renewed smile—"Oh, I didn't know he was one of those old fashioned oil painters—well, I don't like them anyway."

The Chinese exhibit at the San Francisco Museum of Art engendered many ludicrous remarks but none so fine as that of the couple who gave to the astonished art world news that the famous T'ang horses are relics once used in the tong wars.

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A charming actress entertains in a charming frock. Shirley Ross of radio fame is now playing the lead opposite Edward Arnold in Park Avenue Follies.

CLOTHES FOR OCCASIONS

RATING all outdoors as her province the California hostess enters the arena fortified with new clothes and new ideas for the service of food. Outdoor entertaining in California means primarily in the patio or garden of the town house, anywhere in the vicinity of the mountain cabin, along the shore at the beach cottage, or even, strange as it may seem, the rolling deck of a trailer, or withstand the even more pronounced roll of the deck of a favored yacht. Nor is any hour out of order, beginning with breakfast, including lunch, and running through the cocktail hour to a picnic supper, anything may be attempted and achieved except a formal dinner, and these are gladly regulated to the winter months.

Since guests may be expected to arrive by air, water, rail or motor, and, if in the mountains, aboard a horse, all types of costumes prevail with them, as with the hostess. Generally summer clothes should be selected for comfort and yet betray a bit of interest in the personal becomingness. Because the field of selection is large it is always possible to find the right thing, both for the occasion and for the individual. From the sheerest prints, long and feminine, the crispest linen, short but also feminine, to a three-piece swim suit, the costume lists are open for inspection. Prints and summer knits appear side by side and there is a new cotton lace that ranks well with embroidered dimity.

In entertaining semi-formally, and where the hostess favors the feminine angle, there are many variations of lunch to sunset frocks. These summer day dresses assume all manner of eccentricities. Shirring above the waist is a current new note, resulting in drapes, sometimes here and sometimes there, and a fullness front or back as is most agreeable to the figure. One dress of crepe presents short, sturdy revers, while a sunburst of shirring directs the bodice to the skirt. In another gown of acetate patches of shirring mark the neck and waist lines. If in doubt as to any selection remember that sleek simplicity, contemporary in color and line, has the greatest number of adherents.

The *al fresco* luncheons, the bridge tea, honoring favored guests, may be dignified by sweeping skirts and elaborate service, but, taken by and large—as most entertaining is—the more informal costumes lead in favor. A surfside residence offers many-sided entertainment, since there is the broad Pacific as an inspiration. Swimming parties grow under such tutelage, while water games flourish. Nor is it necessary to seek the ocean to give a swim-party as many gardens have pools, and where larger space is needed, especially in Pasadena, the pools of the Huntington and the Vista del Arroyo hotels are available.

A four-piece beach costume makes possible all kinds of usage, since skirts are again popular, and the beach coats are found in most becoming colors and add a swing in the breeze. Knitted swim suits are in again, and Juliet caps of raffia are clever to wear with them. Vivid things are desirable for beach wear, and an imported English linen is most effective in white with big black circé disks. Slacks are preeminently proper for the sea, and of special importance are the imported beach tweed slacks, with only one of each design obtainable. For yacht and cruiser wear there are slacks that

(Continued on Page 37)

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"We may live without poetry, music and art;
We may live without conscience and live without heart;
We may live without friends; we may live without books;
But civilized man cannot live without cooks.

He may live without books—what is knowledge but grieving?
He may live without hope—what is hope but deceiving?
He may live without love—what is passion but pining?
But where is the man that can live without dining?"

Owen Meredith

IT IS a popular remark that American literature possesses nothing to compare with Chaucer, Shakespeare, Dante, and company, and from one respect, at any rate, the charge may claim to logic. The United States have not yet done a great cook book.

Of philosophers we have produced Emerson, of poets Poe, of chemists Richards, of painters Gilbert Stuart, and of sculptors Lorado Taft. But we have yet to conjure the compound of all the talents—the great cook.

There has been no masterpiece on cookery composed by an American—nor by a European, either, since Brillat-Savarin's "Physiologie du Gout," written during the eighteenth century, at Paris, a book which greased life and the frying pan with the butter of philosophy.

There are books enough of precise, card index recipes, but they are not stirred with that exalted unspoken-measured passion of the artist which moved Francois Vatel, Prince de Conde's cook, to commit suicide because the fish failed to arrive on time for a banquet at Chantilly. Nor is there anything on cookery with the reflective charm of Isaac Walton's essays or the wisdom of Cortissov's writings on American painting.

When H. L. Mencken was editor of the *American Mercury*, he wanted a set of articles on American cooking, but he found that "the number of American authors capable of writing upon the subject, charmingly and at first hand, was so small as to be substantially equal to the number of honest Probation agents."

Cooks were once, and deservedly, ranked with the artists of the time. Robert, Rechaud, and Merillon, during Napoleon's sway, were classed the Raphael, Michelangelo, and Rubens of cookery. And, long before that, Athenaeus, the Greek philosopher, wrote about a cook—

"His mind must comprehend all facts and circumstances;
Where is the place and what the time for supper;
Who are the guests and who the entertainer;
What fish to buy and where to buy it."

Athenaeus thus acknowledged the intellectual sweep needed by a cook. An old English book of 1780, Dr. Pegge's "Forme of Cury," further raises to rightful height the social peg of the chef: "We have some good families in England of the name of Cook or Coke . . . Depend upon it, they all originally sprang from real professional cooks, and they need not be ashamed of their extraction any more than Porters, Butlers, etc."

The "Forme of Cury" is thought to be the oldest practical work on cooking. It was compiled by the chief master cooks for King Richard II. A reader today learns how early Englishmen went for cinnamon soup, while a dash of ale was prescribed on most recipes.

Through the Dark Ages the artistic life of Europe, not the least the art of cookery, was preserved by the thoughtful care of the monks. The select dishes were prepared at the medieval monastery.

Two 15th century cookery books, penned on parchment, are now kept by the British Museum. They date from about 1450, and each contains close to two hundred recipes—one for "gyngerbrede," which was made from "hony," "safroun," "pouder pepir," and sundry other ingredients.

With the Renaissance, the literature of cookery flowered along with the associated arts of poetry and sculpture. "The Widdowe's Treasur" was an English cook book of 1625, and there were various more, one by an Abraham Veale. During the eighteenth century among the standard English family cook books were Mrs. Glasse's and Mrs. Rundell's, the predecessors of Mrs. Farmer's at American households.

As the eminent cook book of the eighteenth century was the work of the French judge, Brillat-Savarin, so the English kitchen epic of the nineteenth century was by a police magistrate, Thomas Walker. It seems that those fellows not only "cooked the goose" for others, but cooked their own geese likewise.

Fame comes through assorted ways, and whereas Raphael is celebrated as the painter of the Sistine Madonna, the Prince de Soubise, of Louis XIV's time, attained immortality by creating an onion sauce, and while Mohammed conceived a religion, the Duke of Richelieu originated mayonnaise. One's appraisal of the relative importance of the two men is apt to be governed by one's fondness for mayonnaise.

If America has not produced a great cook book, it has through a book published in 1865, issued a noteworthy historic statement. Dr. John Doran's

"Table Traits" expresses the universal emotion that "perhaps there is nothing, in the vegetable way, more insipid than parsnips."

Dishes like morals, differ by time and place. An African traveler, after a lunch with the Sultan of Baussa, reported that he was feasted on alligator eggs. The breakfast of ancient Greek soldiers consisted of bread dipped, or "dunked," in wine. This helped them to carry their heavy armor around. It is not strange that Frederick the Great was an indomitable ruler when one finds that he made his coffee with champagne and added a touch of mustard.

The German today stomachs Hitler and sour vegetables, the Frenchman rises to the "Marseillaise" and a *soufflé*, the Mexican stirs up a *tortilla* and a revolution, the Spaniard shakes a *puchera* and the fandango, the Turk worships *pilaf* and Allah, the Italian loves his *palenta* and his bambino. In cooking, dress, heroes, politics and creeds the changes worked by geography are observable.

Dr. Samuel Johnson remarked that "a man seldom thinks with more earnestness of anything than he does of his dinner." Consequently, no scientific or philosophic notation on life has been prompted with more zeal or aptness than some of the literary meditations on the pleasures of dining. A book was published some years ago entitled, "The Festive Board—A Literary Feast Prepared by Thurston Macauley." The man assembled a surprising number of literary pieces on the topic, like Charles Lamb's "Dissertation on Roast Pig," Charles Dickens' "Sam Weller on Oysters," and Willa Cather's paragraphs about "Onion Soup in New Mexico."

Macauley recalled Jonathan Swift's comment that "he was a bold man that first eat an oyster." Certainly he belongs to that gallery of unknown, unsung heroes of history, beside the gallants who first ate the tomato and the olive. Or, according to taste, he should be with the villains, the inventors of porridge and spinach.

Samuel Pepys' diary was filled with gustatory references. Pepys thought with that commendable "earnestness" about his dinner. One evening he regaled some company with "oysters, a hash of rabbits, a rare chine of beef. Next a great dish of roasted fowl, and a tart, and then fruit and cheese." Concludes Pepys—"My dinner was noble and enough." The repast undoubtedly prompted some inspired intellectual activity among the guests, for as Vauvenargues quite truly remarked, "great thoughts come from the stomach."

So let us, as we struggle with the problems of our own time, turn not to the political, economic, and sociological treatises, but to the family cook book. It may be after the dessert that we shall stray upon those "great thoughts" necessary to route our bewildered civilization aright.

From the "festive board" comes much of the earthly nourishment of the soul. "What had the holy folk to give you," inquired John Galsworthy, "compared with the comfort of a good dinner?"

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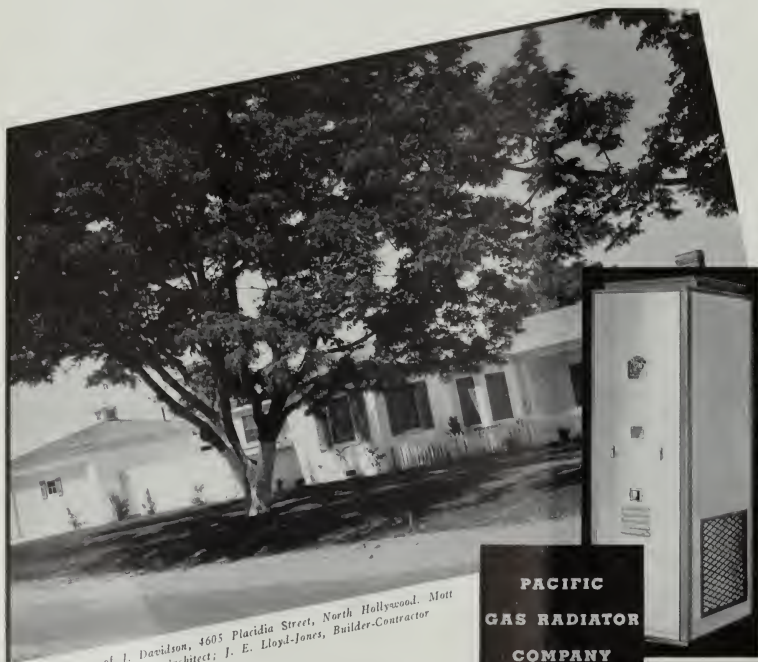
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ANTIQUES

By ALICE R. ROLLINS



ANTIQUES IN THE KITCHEN

IN TIMES past the life of the household centered around the big open fire-place in the kitchen. Here it was warm and cozy and here it was that the food was prepared and cooked over the glowing coals or baked in the big brick oven. Many a much needed cooking utensil was fashioned in the long winter evenings while the members of the household sat before the fire.

Today kitchens are very much in favor again. The present day housewife has developed a spirit of independence as regards her kitchen. For modern conveniences have made the duties there easy and likeable, and the art of cooking has again become the mode. Outdoor informal entertaining during the long rainless summer days of the West Coast are an incentive to the housewife to prepare her own refreshments. Even the head of the household likes to show his skill now and then with some special dish. Radio, cooking classes and magazines tempt us to try out some of the tasty things they tell us about and the result is, not only have we become "kitchen-conscious" but we like it. It is not then surprising that all this has had its influence on the furnishings of the kitchen. Some of us, however, have realized we need not discard all the old things that are family heirlooms or that we have picked up here and there because we were interested in antiques. In fact we realize that these old things give a decided air of distinction to the modern kitchen.

When Americans became interested in their own antiques, they discovered two facts—that there were certain things that had about them a homely sentimental charm and that they could fill the same useful purposes in the homes of today as in bygone days. The antiques of fireside furnishing of old copper, brass, pewter and pottery could be adapted to the new requirements of the modern kitchen with the same ease as in the old. And what a feeling they have of being just right and in the right place!

Recently it was our pleasure to see two kitchens in which the owners had used their antiques for furnishing. Both were different and there was no question of their charm and homelike qualities. Modern in every respect as to walls, woodwork and floor, the tiling of one was in a warm light brown. And on shelf and in cupboard or hung on the walls was the owner's collection of old brass, copper and pottery. A lovely old platter and candlesticks of pewter first attracted our attention. A hand-wrought copper coffee-pot, generous in size and very much used when entertaining out-of-doors, came next. Its beautiful red-copper color was one of the high lights of the room as it sat on a shelf in a corner. On the shelf below was a large bowl in the same rich color, greatly in demand when preparing salads. Nearby was a large milk-crock of Bennington ware. The soft tans and browns of this ware blending beautifully with the cream and brown background. A large hand-some pitcher of the same ware was used for holding cold beverages. It was most practical because of the thickness of the stoneware. On the floor in a corner was a large brass kettle, its rich burnished color making the entire room shine. On a convenient shelf was a small old clock that had ticked away the time which baked a loaf of bread many, many times in another kitchen and was filling its honored place today. Somehow the mellow soft tones as it struck the hours seemed to give a special charm to the room.

The second kitchen was entirely different, but was designed to show and use the owner's collection of old stone and wooden ware. This kitchen also had modern walls, woodwork and floor covering. The colors were a gray-white, pale gray and a bit of deep, rich blue. Here a fine collection of old stoneware with blue decorations was displayed. We were astonished to see the many uses this old ware filled in this modern kitchen. A tall, slender jar with a good cover was used as a cookie container. Now wouldn't you know a cookie would taste better from such a jar! Another fat and stock one was the bread jar. "Splendid for keeping the bread fresh," said the owner. A shallow and broad jar held the butter. On a bracket-shelf was arranged a choice collection of old butter-prints, spoons and paddles. They added a decidedly new decorative note. Some old wooden bowls and measures were on corner shelves. In a window on glass shelves were some of the owner's pieces of old glass in blue, amber and green, lovely to look at against the light. A pot of ivy on the window sill added its fresh touch of green.

There is about these old things a fascination not to be denied, neither do we wish to deny it. There is much to be said for the honest, sturdy craftsmanship of the early kitchen furnishings. Pieces that were hammered and fashioned into symmetrical form and design by artists who gave us the best of their talent and skill.

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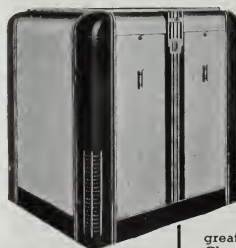
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RUNNING FIRE

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By MARK DANIELS, A. I. A.

THE WALLFLOWER

POOR old San Francisco. The Russians are passing her up again. If you can believe a fragment of the ads you read and hear, there is a remedy for B. O. Cities don't have B. O. They have L. O., a curse that can be cured only by pounding some sense into labor which, of course, is impossible. You wouldn't expect a Russian to let B. O. or any other kind of O keep him away, but three of them again have passed up the grand old town and she begins to look like an aeronautic wallflower.

Last month, with some hesitancy, I attributed the avoidance of San Francisco by the first Russian polar flight (I refuse to call it a pole vault) to the fact that labor had closed San Francisco's hotels without even notifying the flyers that the city's climate rendered sleeping in the park endurable, if not comfortable. But with true editorial strategy, I left an opening in the guise of a forced landing short of San Francisco.

Now the second flight has been made. Did the intrepid heroes stop short of it or land near the city of the Golden Gate? They did not. With noses clenched they flew right over it and on for 500 miles. The hotels were still closed.

Still exercising the above mentioned strategy, it might be well to point out the possibility of this flight being a test to determine the possibility of a Russian contact with communistic Mexico in one hop, but considering the effect such a suggestion would have on Mr. Trotsky's nerves, I doubt that Mr. Stalin would have thought of a thing so cruel.

No, I lean to the theory of L. O. It seems particularly logical when you consider the thousands of others, mostly United States citizens, who are passing up San Francisco in the same way.

HYSTERICIS

IT IS said that once we give way to hysterics it is difficult to avoid another attack. As a nation we had settled down to a comparatively steady pace when our definite advance toward temperance was interrupted by prohibition. It was not only an interruption, it was an upheaval, an inversion protracted almost to destruction.

Although we lived it down, it left us with a sort of national jitters that is a fallow field for reformers. Some of them are worthy and some are fighting for a return of prohibition. But there is one group that is blind in one eye. They are the boards of censorship.

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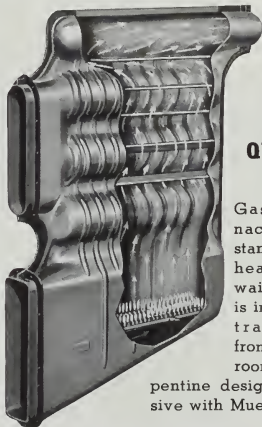
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GAS HEAT ECONOMY

AN ENGINEERING TRIUMPH



E. A. Jones, Chief Engineer and H. P. Mueller, President L. J. Mueller Furnace Co. developed the remarkable steel gas furnace design which has revolutionized home heating.



QUICKER HEAT

Gas Era Furnaces give instant automatic heat without waiting. Heat is immediately transferred from furnace to rooms. This serpentine design is exclusive with Mueller.

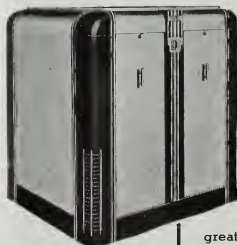
Exclusive design of Mueller Gas Era Steel Furnace wins approval of architects

Architects now recommend gas heat without hesitation. This carefree comfort is not expensive. Exclusive Mueller Gas Era design has made it economical. And one glance at the heating section of a Gas Era Furnace tells you why.

A Mueller Gas Era has no traps or pockets to cause condensation. It delivers instant heat—does away with temperature overruns. Mueller's exclusive serpentine quick-heating sections insure a long life at low operating cost.

Don't be satisfied with less. Here is instant automatic heat year after year, any day in the year. In addition, Mueller Climator equipment provides circulated, humidified, clean air. Find out about the modern economy of Mueller Gas Era. For complete details see your local gas company or Mueller dealer. Or write L. J. Mueller Furnace Company, 2021 W. Oklahoma Avenue, Milwaukee, Wisconsin.

Mueller manufactures the most complete line of home heating and air conditioning equipment in the industry, including gas furnaces and boilers, oil and coal furnaces.



WINTER AIR CONDITIONING at no more than the cost of heat alone

CLIMATOR, Mueller's deluxe air conditioning gas furnace, heats, cleans, humidifies, and circulates air throughout the home—and does all this at no greater cost than heating alone. Clean. Quiet. Compact. Streamlined. Completely automatic. The home-owner turns it on in the fall and forgets about it. Climator works—he relaxes. Summer cooling may be added at any time for complete year 'round air conditioning. This is the self-contained heating and air conditioning system that brings any home up to date. Mueller has complete equipment for homes, apartments, stores, and other buildings.

MUELLER MILWAUKEE

RUNNING FIRE

Copyright, U.S.A.

By MARK DANIELS, A.I.A.

THE WALLFLOWER

POOOR old San Francisco. The Russians are passing her up again. If you can believe a fragment of the ads you read and hear, there is a remedy for B. O. Cities don't have B. O. They have L. O., a curse that can be cured only by pounding some sense into labor which, of course, is impossible. You wouldn't expect a Russian to let B. O. or any other kind of O keep him away; but three of them again have passed up the grand old town and she begins to look like an aeronautic wallflower.

Last month, with some hesitancy, I attributed the avoidance of San Francisco by the first Russian polar flight (I refuse to call it a pole vault) to the fact that labor had closed San Francisco's hotels without even notifying the flyers that the city's climate rendered sleeping in the park endurable, if not comfortable. But with true editorial strategy, I left an opening in the guise of a forced landing short of San Francisco.

Now the second flight has been made. Did the intrepid heroes stop short of it or land near the city of the Golden Gate? They did not. With noses clenched they flew right over it and on for 500 miles. The hotels were still closed.

Still exercising the above mentioned strategy, it might be well to point out the possibility of this flight being a test to determine the possibility of a Russian contact with communistic Mexico in one hop, but considering the effect such a suggestion would have on Mr. Trotsky's nerves, I doubt that Mr. Stalin would have thought of a thing so cruel.

No, I lean to the theory of L. O. It seems particularly logical when you consider the thousands of others, mostly United States citizens, who are passing up San Francisco in the same way.

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Photographs by Fred R. Dapprich

Two rooms in the Beverly Hills home of Mr. and Mrs. Walter Schoenfeld. Simank-Searcy, interior decorators.

THE DECORATOR AND THE CLIENT

By VIOLET TURNER SEARCY, A. I. D.



PERHAPS the best person to consult on interior decoration of a home might be one's oldest friend. He or she is acquainted with the interior of the heart—to which a room may most wisely be matched. To a friend are known the colors and textures, the lights and shadows, the furniture and upholstery, the carpets and tapestry of a personality.

But even a good friend cannot be an interior decorator without professional training and experience. So the professional interior decorator must set up a kind of Damon and Pythias acquaintance for the time being—and possibly discuss such unrelated topics as the weather, the threat of war in Europe, cooking recipes and other matters calculated to precipitate the beginning of a friendship.

The views here are from the home of Mr. and Mrs. Walter Schoenfeld, whom it has been my pleasure to know over a period of years. We therefore in this case could proceed at once on the fortunate groundwork of friendship.

Mrs. Schoenfeld did not care for the dra-

matic flourish of a show room, but the repose, comfort, and character that render a room warm and personal. Consequently the rooms reflect preferences that are her very own.

The carpet in all the rooms is the same—sandy colored and textured. The ceiling and walls are covered with a cold water paint of a warm white. The chintz drapes have a white background with a rather large design of beige magnolias and blue-green leaves. The sofa is covered with a ribbed wool serge of a lighter beige, with pillows of blue-green silk.

The large wing chair is upholstered with a small patterned chintz of an aubergine or eggplant color. Two large comfortable semi-modern chairs are covered with a hand-loomed wool of primrose yellow. The woods in the room are of various light tones—bleached walnut, pickled pine, pearwood and birch.

Some of the furnishings recall the early American period, adapted to modern invention and to utility. On the left of the living room is an old postmaster writing desk of pickled pine, which has been converted into a radio cabinet. On the right an old pine

washstand has been transmuted into a plant stand on which an old brass water-can is used for flowers. An early American clock—with a painted face—surveys the scene pleasantly.

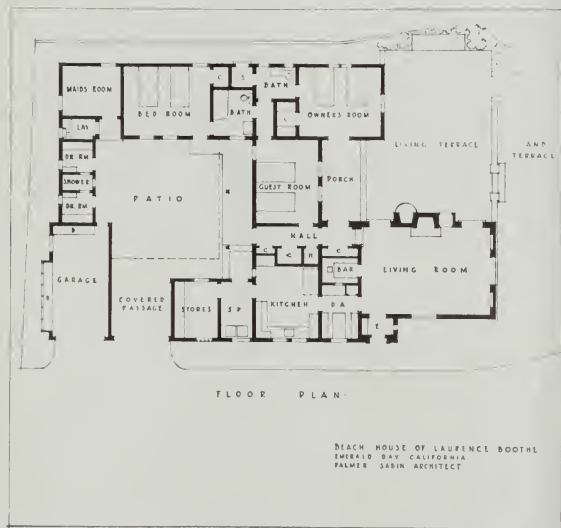
The two lamps flanking the fireplace were made after the fashion of the old ratchet tongue and groove candle holders. The lamp shades are of a lovely thin and translucent sheepskin. These are the only lamps in the room; antique wall sconces supply the remaining light. A little bridge set is done in light fruitwood, and the little chair which has been in the family for years is quaintly covered with an old quilted petticoat in pale yellow. Across the fireplace reaches a band of handmade brass, and the accessories are bits of white Chinese porcelain, brass and blue-green crystal.

The left side of the living room opens onto the garden, a second and outdoor living room which is furnished in the same colors, but intensified. The owners' love of flowers is evident from the array of white cyclamen, yellow primroses, tuberose begonias, and other flowers of the season used in the outdoor

(Continued on Page 40)



Photographs by George Haight



THE EMERALD BAY RESIDENCE OF
MR. AND MRS. LAURENCE BOOTHE

PALMER SABIN
ARCHITECT



Built right on the beach at beautiful Emerald Bay the Boothe residence literally has the ocean in its front yard. Of a modified French Provincial style the house has been built on a concrete mat because of the proximity to the beach and the sand foundation. The exterior walls of stucco are painted an oyster color with yellow blinds and trim. The roof of cedar shakes has been left natural. The sheltered patio serves as a combination service yard and sunning yard as well as providing room for extra cars. The terrace on the ocean side has been paved and is protected by a low wall. The comfortable sun furniture, umbrellas, tables and lazy lounging seats make this terrace the real living room of the home.



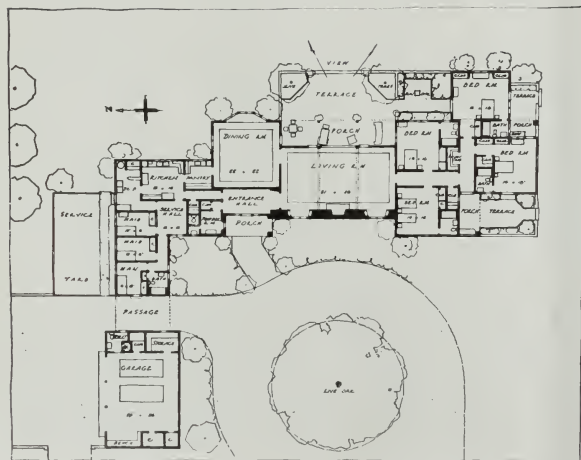


THE RESIDENCE OF
MR. AND MRS. CHARLES F. MEYER
Rancho Santa Fe, California

WINCHTON L. RISLEY
ARCHITECT

PAUL AVERY
LANDSCAPE ARCHITECT

ROSS THIELE
INTERIOR DECORATOR



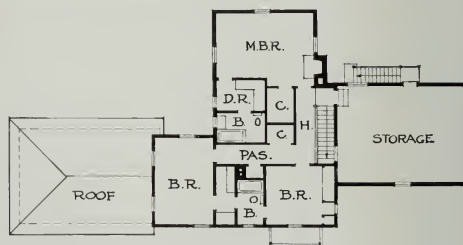


A beautiful estate situated in the rolling country of Rancho Santa Fe with a magnificent view from the terrace out toward the Black Mountains and incidentally the neighboring estate of Douglas Fairbanks. With long, low, sweeping roof lines and thick walls this house so modern in its appointments reflects the hospitality of the old haciendas. It is painted a cream color with yellow trim and sash and green doors. The soft yellows, browns and reds of the tiles match the colors in the hills. The gardens have a decided Oriental feeling which is heightened by many Oriental art pieces belonging to the owners' collection. Within are four large bedrooms, each with its private bath. Almost every room in the house looks onto a porch or terrace or enclosed patio of unusual beauty. The kitchen is entirely electrically equipped and the house is heated by an oil furnace, so that while enjoying the advantages of the country, the advantages of the most modern equipment make life on this gentleman's estate even more pleasurable.

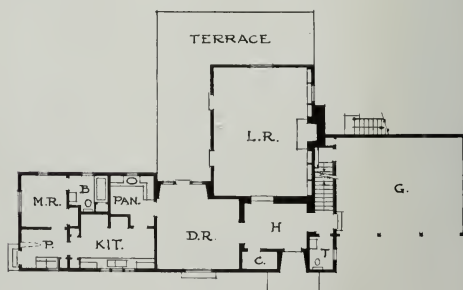




Photographs by George Haight



· SECOND · FLOOR ·



· FIRST · FLOOR ·

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THE RESIDENCE OF
MR. AND MRS. L. F. ROSSITER
Pasadena, California

WILLIAM McCAY, A. I. A., ARCHITECT
FRED BARLOW, LANDSCAPE ARCHITECT

Eucalyptus trees and a couple of beautiful pines determined the style of this informal house with its vertical redwood siding and exterior stairways and balconies. The interiors are a little more sophisticated to conform with the requirements and way of living of this family of four.

The property was located on the end of a dead end street. Accordingly the house was set the short way on the plot 100 x 200 and kept as close to the street as the ordinance would permit, taking advantage of the full depth of the lot for garden space and planting. How successfully this has been done may be judged somewhat from the three exterior views shown here.

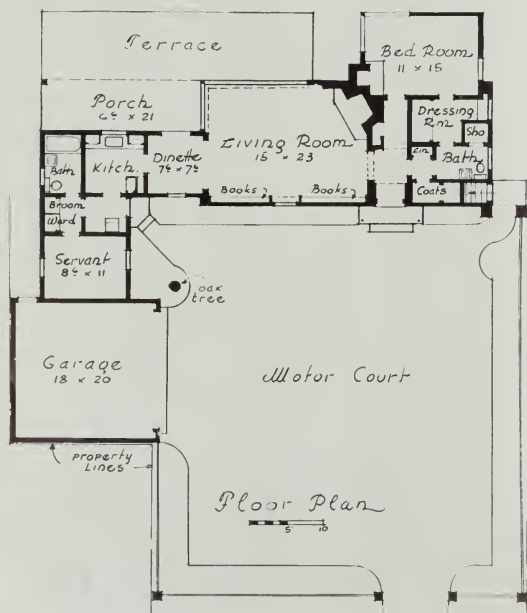
The wide and generous terraces make a pleasant setting for outdoor living and are actually used a good deal. The white iron table and chairs just outside the dining room are particularly inviting to a cool and refreshing collation on a warm day. When the outside is so enticing it is difficult to remain inside though the wide fireplace and rows of books might attest otherwise. Books have a way of making rooms very human.

Wood sash has been used throughout and oak floors upstairs and downstairs, including the storage space planned for an additional bedroom, bath and dressing room.





Photograph by George Haight



THE RESIDENCE OF
MR. ROLAND MAXWELL
Pasadena, California

CURTIS CHAMBERS
ARCHITECT



Photographs by W. P. Woodcock

A man who has a home just as he wants it and all to himself. In the front a fifty foot lot serves as an approach one hundred and fifty feet long to the motor court where the lot widens out to seventy feet; the garage neatly pocketed in the corner behind the tree. We do not know which came first, the oak tree or the house.

A small entrance hall leads into the living room with its huge fireplace and one wall covered with books and the other wall all glass opening onto the porch and the terrace and the garden which in turn overlooks the arroyo itself. The furnishings have a definitely Colonial feeling which is very comfortable and very pleasing in a modern California home. The drapes hang in a recess built into the wall and do not require any valance.

In the bedroom is a small fireplace and another case for books and more books. The quilted spread and the ship add to that New England atmosphere. Next to the bed is the radio cabinet which can also take care of the current magazines, a little bowl for ashes—or peanut shells and something that will please all radio announcers, a pencil and pad to take down the names and telephone numbers of their sponsors.

The house is built of wooden frame and stucco, with cedar shingles. The basement is reached from the outside on the extreme right of the motor court. All the colors are white or off-white and the terraces are paved with brick. The windows of steel sash have plate glass with screens on the inside. Through the corner windows in the living room is a beautiful view of the mountains beyond. George L. Schuler, builder.





Photographs by Mott Studios



THE RESIDENCE OF
MR. AND MRS. JOHN D. GREGG
in Santa Anita Oaks
Arcadia, California

GARRETT VAN PELT & GEORGE LIND
ARCHITECTS

CHEESEWRIGHT & COMPANY
INTERIOR DECORATORS

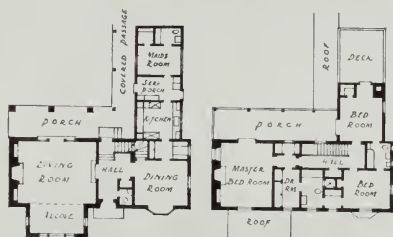


With decidedly New England details the house is of concrete construction throughout with brick veneer and plaster painted an off-white. The thick concrete walls are ideal for this locality and have been admirably adapted to the comfortable and pleasing style of architecture. The loggia with its blue ceiling increases the feeling of spaciousness and binds the entire structure together, serving as a perfect means of adjusting the Colonial farmhouse to the sunnier climes of California.





Photographs by George Haight



RESIDENCE OF
MR. AND MRS. H. H. GAINES

Westwood, California

H. ROY KELLEY, ARCHITECT

KATHERINE BASHFORD, LANDSCAPE ARCHITECT

J. E. LLOYD-JONES, BUILDER



A livable house that has much to recommend it. Simple, straight lines that have dignity and might even be austere were they not softened by the landscaping and the color of growing things. The eaves are generous to protect it from the sun and the deep reveal of the front door shelters the guest. The porch and covered passage in the rear have something of the plantation feeling transported to California. A study of the plan will reveal a cleanness and flexibility that will not only enhance the comfort of the home today but will be adaptable and suited to comfortable living requirements for years to come.

The exterior is a combination of whitewashed brick and cement plaster. The roof is of handsplit shakes, stained with creosote and the bay window has a metal roof of copper. The interior walls and ceilings have been canvased and painted.

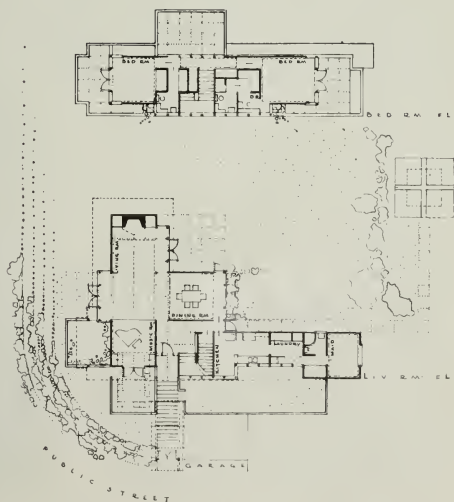


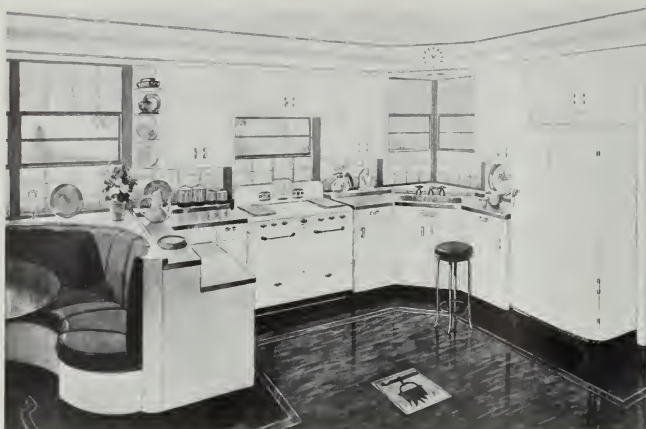
Photographs by Fred R. Dapprich

THE LOS ANGELES HOME OF
MISS HELENE KERSHNER

DESIGNED BY
HARWELL HAMILTON HARRIS

Six towns, two mountain ranges, two natural parks, a river and sometimes the ocean can be seen from this hilltop. Each room has its own distinctive view, and each room opens onto at least one terrace. The terraces are paved with flagstones, and on the living room story the flagging carries past the glass screen and three feet into the interior. Low broad overhangs further connect the interior and the exterior. The music alcove extends into a small walled-in garden in which a narrow pool encircles the paving. The exterior is redwood and the interior is redwood and white pine plywood. Miss Kershner, Mr. Harris and Scotty are three flights up looking down.





TODAY'S WELL PLANNED GAS KITCHEN

By DORIS ALLEN

The Blue Kitchen designed by the Home Planning Bureau of the Southern California Gas Company. The floor plan graphically shows the active meal preparation center with its gas range and Electrolux gas refrigerator separated from the breakfast alcove, storage and planning center. Three convenient doors open into this combined kitchen and breakfast room: the service entrance, the dining-room and the hall-way. The whole plan adapts the popular U-shape kitchen to a rectangular space, providing working convenience and dining comfort.

"EVERY kitchen builder should be required by law to take a course in dress styling," stormed the woman of yesterday, "then I would have been understood when I ordered a kitchen to fit me. I pleaded for a convenient kitchen. Look at what I have: a collection of too-low work surfaces, unsightly floor and wall coverings surrounded by walking distances. Can you imagine anyone looking at me and building sinks and counters only 32 inches high and dropping ironing boards to 29 inches from the floor?"

This healthy rebellion for years directed against "kitchen building" may be responsible for the modern epidemic of "kitchen planning." And, indeed, the modern kitchen does establish a new kind of living—a new kind of hospitality.

A modern kitchen is carefully planned, first for convenience, then beauty and comfort. Planning Bureaux prepare colored reproductions of modern kitchens so a patron may know beforehand how the finished product will look. The kitchen illustrated is known as "The Blue Kitchen." It used an adaptation of the popular U-shape room fitted into a rectangular space. A homelike feeling is achieved through the use of modern materials and equipment. When a woman looks at this picture she can see herself working in the kitchen. It is planned to fit her.

"The Blue Kitchen" derives its name from a particularly appropriate blue linoleum floor covering. This blue accent is repeated in the breakfast alcove, window trim and kitchen stool cover. Furthermore it provides a distinctive background for the gleaming white of the gas range, the gas refrigerator and cabinets.

After the first impression of color and beauty, a patron intently inspects the Blue Kitchen picture for convenience. The routing plan is very evident. First it is noted that one side is for action; the other for storage. After marketing, groceries are brought from the automobile through the service door to

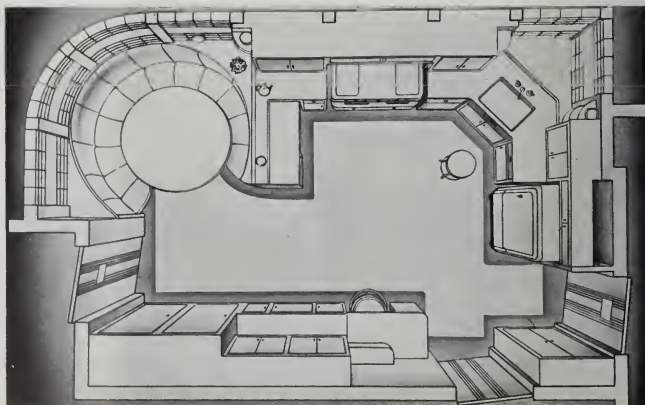
the counter at the left of the planning desk (shown on the floor plan). They are checked against the list at the desk, and stored in the cooler, the refrigerator, or the cabinets above the range and working surfaces, according to need. When meal preparation gets underway this kitchen provides a smooth highway for the flow of food as it comes from the refrigerator, and proceeds to the sink for preparation, to the range for cooking, to the counter for serving and on to the table.

An alloy stainless metal covers the work surfaces of this modern kitchen. It combines most satisfactorily with steel cabinets. All work surfaces are 36 inches high. Toe coves are conveniently placed at the base of each cabinet and appliance.

Another convenience featured in this modern kitchen is the planning desk. Equipped as it is with telephone, radio, pens, ink and paper, it occupies a highly esteemed position in a modern household. A tremendous amount of business may be dispatched from it. It is placed near the door and out of the way, thereby retaining its privacy.

While convenience is considered the aim of modern kitchen planning, beauty and comfort receive flattering attention. Because of these three attractions, it is becoming more and more the tendency of family and friends to congregate in the kitchen. For this reason the Blue Kitchen stresses its family circle breakfast alcove. Here the family may begin the day together in a most pleasant atmosphere. The colorful, smooth, washable cushioned seat is comfortable to sit on. Here also is a place to entertain guests.

A modern kitchen is easily designed to suit individual taste. Architects throughout California have contributed unusually practicable plans for numerous types of homes. Every woman may have a kitchen designed to fit her requirements—from cooking and storage appliances to built-in cabinets and views from the window, such as the Blue Kitchen possesses. Furthermore, a carefully designed kitchen is always ready to fulfill its obligations as the social center it has come to be, with confidence and ease.



THE ELECTRIC KITCHEN OF TODAY

By R. E. MANGAN

The large and the small of it. To the right an all electric kitchen in a mansion with its two electric stoves and huge refrigeration space. The center working table is a prime necessity in a kitchen of this size. Below a small compact electric kitchen that includes refrigerator, range and dishwasher. A maximum of efficiency at a minimum of space and cost. Both kitchens completely furnished with General Electric equipment by the George Belsey Company of Los Angeles.



IN THE back of almost every woman's mind there is the plan for her perfect kitchen. Its details may be blurred, but she envisions a room that is equipped with modern electric appliances to shorten and ease the less pleasant tasks, a room that is carefully planned to speed kitchen work and save steps; a room that is cheerful, well decorated and as pleasant as any other part of the house. Today she can have such a kitchen.

Architects, designers, home economists and the manufacturers of electric appliances are all looking circumspectly at the kitchen. As a result this long neglected room can now be given the planning and perfection it has lacked for generations.

Electric appliances have been developed to do all of the drudgery. Today you can preserve and cook your food, heat water, wash your dishes, and dispose of garbage at your kitchen sink with electric appliances that are marvels of efficiency and convenience. These appliances become the basis for the three work centers of the kitchen: the food preparation center, the cooking center, and the sanitation center.

Modern equipment is the first step. Next,

in the modern kitchen every appliance, work surface, and cabinet is placed where it will be most convenient, save steps, and speed kitchen work. There is no guess work in this careful planning. Architects and home economists have combined their efforts to develop the most satisfactory arrangements of kitchens to fit various sizes and types of rooms.

Was any homemaker ever satisfied with the amount of storage space in her kitchen? In the modern electric kitchen careful planning makes possible additional cabinets and the extra storage space every woman wants. For example, cabinets are usually installed above the electric range, because there is no smoke, soot or grease film to contend with. The continuous work surface provides for many roomy base cabinets and use of all the available wall space again increases storage space.

At first glance the metamorphosis of the kitchen from a drab, poorly lighted room to one that is bright, cheerful and decorated in the smart, new colors used in bedrooms, bathrooms and living rooms, is the most striking characteristic of the modern kitchen. And well it might be. For the kitchen has become another guest room in the home.

Behind this development in kitchen decoration is the intensive study of designers and manufacturers of paint, tile, floor coverings, lighting fixtures and all the other materials that are incorporated in the modern kitchen. One of the things that have made these developments possible has been the perfection of electric appliances that put the clean, silent magic of electricity to work at the touch of a switch. They make it practical to use even the delicate pastel shades, to decorate ceilings in white or the lighter hues with assurance that the kitchen will stay "new looking" for a long time to come.

Completing the modern electric kitchen are a host of perfected details that are small in themselves but which loom in importance to the homemaker who uses the kitchen day after day. For instance, coved toe space under the base cabinets makes it unnecessary to lean forward over the work surfaces. And the linoleum is coved up to eliminate a dust-catching corner. Cabinets provide specially designed places for various foods and utensils. One of the most interesting is a series of stepped shelves that make condiments visible and accessible. Soft lights built into the ceiling above the sink and small lights over the work surfaces eliminate shadows. And a large window above the sink floods the room with light during daytime hours.

The beauty and completeness of a modern electric kitchen may make it "look expensive." But the fact is that an electric kitchen incorporating all the modern appliances, expert planning, and attractive decoration can be planned for almost any home. It is more a matter of how—not how much—you spend that gives you a modern kitchen.

When building a new home obsolescence is an important factor. Probably nothing will do more to keep a well-built home up-to-date than an electric kitchen. The rapidity with which it has taken hold indicates that in the future a complete electric kitchen will be considered as much standard equipment of a home as an electric refrigerator is today.



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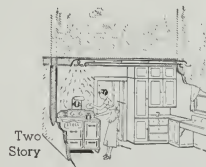
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A kettle all ready to boil in preparation for the guest, but the hostess revels in a kitchen cheerful and clean with spotless tile drainboards and tile walls that are easy to polish. Courtesy of Gladding, McBean & Co.

READ WELL BEFORE MIXING

IN choosing a hot dish the hostess may select one very popular with guests at the Hotel Huntington in Pasadena such as:

Steak à la Clemson

Take the breast of a 4 lb. roasting chicken and ½ lb. of lean tender leg of veal; season with salt and pepper and a little nutmeg. Grind it very fine, two to three times until like force meat, then work with a wooden spoon in a bowl with white on an egg, till it leaves the bowl and the meat sticks on the spoon. Then add ½ cup whipped cream, working this cream in very slowly. Scoop out with a spoon size of a steak and fry slowly in butter until brown. When done take out of the pan, add a little meat stock in the pan and a little sherry wine and make cream gravy.

Huntington Delight

Make a regular boiled custard and when cool add fresh or canned fruit cut in small pieces (pineapple, peaches, cherries etc.). In the center of a sherbet glass place a scoop of vanilla ice cream and pour the custard mixture around the sides. On top make a rosette of plain meringue consisting of whites of eggs and sugar. Burn this with a small torch until light brown. Garnish with a cherry.

Barbecued Breast of Lamb

Trim breast of lamb well, season with salt and pepper and roast in a fast oven until well brown. Set

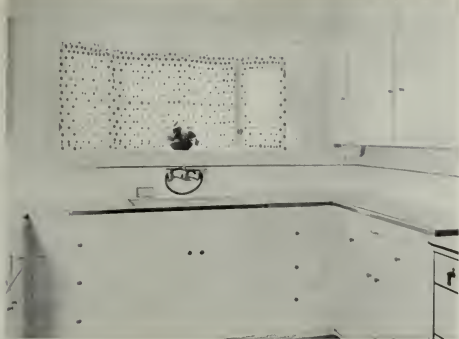
aside and let cool; discard drippings. Chop 1 large onion, 2 green peppers finely and let simmer in a saucepan with butter or bacon fat; add 3 cups of tomato puree, 1 heaping teaspoonful of chili powder, season with salt, cominos and thyme; thicken with white breadcrumbs to a paste. Cut breast of lamb in suitable squares and spread thickly with the above mixture. Place in a baking pan closely packed, sprinkle with grated Mexican cheese and bake in a slow oven until very tender and brown on top. Serve very hot.

Spaghetti with Meatballs (Polpetti)

3 lb. of spaghetti cooked in salted water for 18 minutes, rinse with cold water, set aside to drain. 1 lb. of ground pork and 1 lb. of ground veal, seasoned with grated raw onion, salt, pepper, thyme and nutmeg. Mix in a bowl with 2 whole eggs and 1 cupful of water. Add liberally chopped parsley and form into little balls about 1 inch in diameter. Boil in salted water until done. Prepare a sauce of chopped raw ham, chopped onion, chopped parboiled dried mushrooms and tomato puree and meatstock to suit and season with salt and pepper. To serve heat spaghetti in hot water, drain and place in a saucepan with some melted butter, mix with fork and place on plates around 2 to 4 meat balls; cover with sauce and sprinkle with grated Parmesan cheese.

Some kitchens have two stoves, others have two refrigerators and a telephone. Monel sink and working surfaces and Whitehead enameled steel cabinets complete the workability and convenience of this kitchen designed by the Whitehead Metal Products Company.





Working surfaces of white satin Pomona tile with stainless steel nosing and walls to match of 6x6 tile with a feature strip of steel. The cabinet doors are flush panel; all the hardware is chromium plated and the polka dots can blend with the linoleum floor. Photograph courtesy of the Pacific Coast Association of Tile Manufacturers.

Jelled Fruit Salad Genevieve

Prepare a salad of fresh fruit and berries in season. Mix in a boiled dressing prepared as follows: 5 egg yolks, $\frac{1}{4}$ lb. butter, 1 cup cream, 1 tablespoonful of sugar beaten in a waterbath until thick; add the juice of 3 lemons and a pinch of salt; let cool. Line suitable molds with a red Jello and let congeal. To 1 quart of fruit mix 1 pint of dressing and 1 cupful of Jello in a liquid state. Fill lined forms with mixture and place in refrigerator to set. To serve unmold and pipe with whipped cream.

Plum Punch

3 gallons to serve 35 to 40. 10 lbs. Santa Rosa plums, 5 lb. sugar, 1 gallon of water. Cook well until plums are entirely dissolved and place in cheesecloth to strain syrup. Break open about 20 of the stones and crush the inner kernel. Boil this with the syrup to obtain a fine bitter almond flavor. To serve dilute with plain or charged water, gallon per gallon, and balance with sugar or lemon juice to suit your taste.

Frank McCoy of the Santa Maria Inn sends in three favorites from his chef, Yen. He states that guests are very fond of the pop-overs and ladies who are not too scared of getting "stout" always rave over Yen's chocolate roll.

Pop-overs

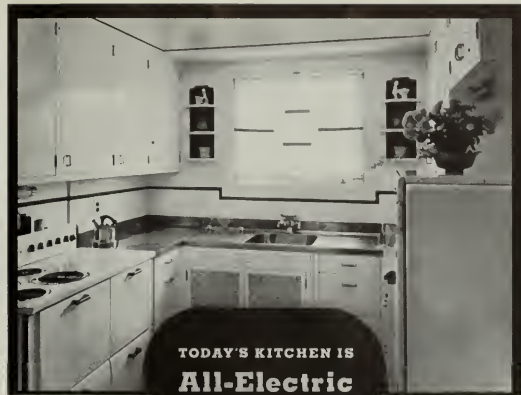
1 cup sifted flour; 1 cup thin milk; 2 eggs. Mix the ingredients to a

smooth batter. Grease muffin pans and fill $\frac{1}{2}$ full of the batter. Place in 400 degree oven and bake for about 10 minutes until pop-overs have raised up about 1" above pan. Then turn fire down low and bake slowly for about $\frac{1}{4}$ hour until pop-overs are nice and brown. This will make 6 large pop-overs. Yen says he puts a slight pinch of salt in, though sometimes not, as the butter makes them sufficiently salty.

Chocolate Cream Roll

7 eggs; $\frac{1}{2}$ cup powdered sugar; $\frac{1}{2}$ cup granulated sugar $\frac{1}{2}$ cup ground unsweetened chocolate; dash of vanilla; 2 to 3 cups stiff whipped cream. Separate the whites from the yolks of the eggs and beat them to a stiff froth. Mix the yolks and sugar and beat until smooth. Blend in the chocolate and vanilla. Blend the beaten whites with the other ingredients. Line oblong pans 6 to 7 inches wide with waxed paper and spread the above mixture in them to a thickness of $\frac{1}{2}$ inch. Bake in a medium oven for about 10 minutes. Allow to cool thoroughly and then spread the whipped cream in the center of the strips. Form into rolls by use of the waxed paper, leaving the splice on the lower side. Cover the smooth top of the roll thus formed with chocolate icing; place in refrigerator to cool thoroughly. Portions can be cut to any desired size. Decorate each portion with whipped cream.

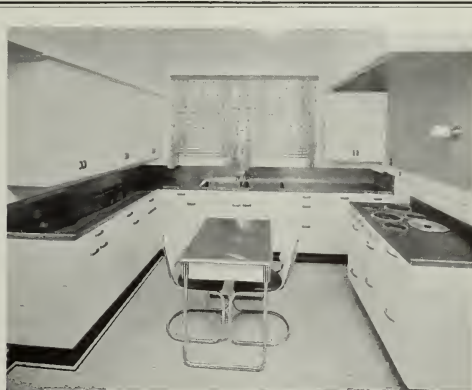
No detouring in this kitchen. Every cabinet has been placed where it will be most convenient, save steps and speed work. Out of the refrigerator, onto the working counter, onto the stove. An example of modern compactness created by the Westinghouse Electric Company.



TODAY'S KITCHEN IS
All-Electric

Attractive, compact, all-electric—the kitchen in the Santa Ana home of Dr. and Mrs. D. A. Harwood pictures many a woman's dream of an ideal kitchen. Its walls, cupboards, electric range and electric refrigerator gleam white against decorative accents of red. The metal sink contains an electric dishwasher. Excellent lighting contributes to the cheerfulness of this happy kitchen, which matches in modernity the charming all-electric home of which it is a part.

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Harwell Harris has designed this kitchen which reflects a summer rainbow of rich, contrasting colors. Maybe there's a pot of gold somewhere among the utensils. The rubber drainboard, tile backsplash, and floor are deep blue, the window frames black, the enameled walls pale vermilion, the open shelves deep vermilion, and the upper walls and ceiling a mustard yellow.

Lemon Chiffon Pie

2 teaspoons gelatine, 4 eggs, $\frac{1}{2}$ lb. sugar, $\frac{1}{2}$ cup lemon juice, grated peel from 1 orange and 1 lemon. Separate the yolks from the whites of the eggs. Mix together with 4 egg yolks, $\frac{3}{4}$ of the sugar, the lemon juice and the grated peel. Beat and steam to a smooth custard. Add the gelatine after it has been dissolved in 3 tablespoons of cold water. Beat the egg whites to a stiff froth, add the remaining $\frac{1}{4}$ sugar to the beaten whites. After the custard has cooled thoroughly, blend in the beaten egg whites and pour into a pie crust which has been previously baked. Allow to set, top with meringue and brown slightly.

Mrs. Rose Satterfield of Carolina Pines in Los Angeles is always besieged for recipes and here are two which she says she has often used in her own home as well as in her famous restaurant. She modestly states they are quite satisfactory!

Marshmallow Loaf

Beat the whites of 4 eggs until stiff. Into them stir a tablespoonful of gelatine dissolved in $\frac{1}{2}$ cup of hot water. Add $\frac{1}{2}$ cup of cold water and 1 cupful of granulated sugar. Beat well and divide if you want different colors. Put powdered sugar in the bottom of a pan and then fix

layers as you want them, putting chopped nuts in between. Let stand for a few hours and serve with whipped cream. In parentheses Mrs. Satterfield adds she herself uses more gelatine than the recipe calls for.

Meat Balls

1 lb. of hamburger, 1 onion, 1 potato, 1 egg. Grind onion and potato in food chopper, mix into this bread crumbs, put in enough ice water until it isn't stiff, and so that it can be nicely molded. Fry a golden brown. When brown cover with a can of tomatoes and let cook down to a thick gravy. Salt and pepper to taste.

The Home Service Department of the Southern California Gas Company proposes a couple that are guaranteed to remove cotton.

Root Beer Float

Put 1 scoop of vanilla ice cream in a tall glass and fill with chilled Root beer.

Delicious Lime Drink

Put 1 scoop of lime ice in a tall glass and fill with chilled gingerale.

Chocolate Ice Cream Soda

Put 1 scoop of vanilla ice cream in a tall glass, add 2 tablespoons chocolate sauce; mix and fill glass with carbonated water. Top with a second scoop of ice cream.

The ultra in modern kitchens. Everything here is efficiently at hand including the cookie jar for Junior which may be found behind one of the numerous convenient cupboards. H. Roy Kelley, Edgar Bissantz and Harold Spielman were associate architects for the home whose beauty this kitchen presages.



MODERN METHODS IN HOME VENTILATION

By ANDREW G. OREAR

HOME kitchen ventilation, while essential to easy and comfortable house-keeping, is too often overlooked by the home owner. In the old days when summer came the kitchen was often moved out of the home proper to the "summer kitchen" because old fashioned cooking equipment made the whole kitchen an oven. With the modern insulated and automatically controlled ranges, little excess heat is given off and the efficient ventilating exhaust fan quickly draws up vapors, heat and smoke and the embarrassing cooking odors, relaying them out-of-doors before they expand and travel to all parts of the living quarters.

The process of cooking with heat, regardless of the type of range, releases steam vapors laden with volatile vegetable oils and suspended grease, or smoke from frying or broiling carrying carbon and grease. When food is spilled and burned, evidence of the accident becomes quickly known all over the house. When the oven is opened, steam vapors soon fill the kitchen. All of the air-carried products of cooking, being hot and adding heat to the kitchen air, soon expand and tour the kitchen, detouring into living quarters to condense and deposit on the relatively cooler surfaces of ceiling and walls as well as rugs and furnishings, leaving a sticky smut to pick up dirt. Many lustrous home furnishings are rendered dull and lifeless, never again to look new and bright, by this unnecessary source of dirt.

Many home owners resort to hoods and pipe vents, hoping to solve the kitchen grease problem. For the most part these are inoperative when most needed, particularly in the case of spilled or burned food. If the kitchen must be located on the windward side of the house, proper ventilation becomes quite a serious problem, because the outside wind pressure enters the windows left open for ventilation and forces the odorous vapors into living quarters. Ventilating fans are often located in windows or transoms across the room from the range, making it necessary for the fan to handle all of the room air before collecting the steam and vapors which have been dragged across the ceiling and to some extent cooled and caused to deposit grease on ceiling and walls.

Heated air naturally rises to the ceiling, and if a simple and inexpensive exhaust ventilating fan is located in the ceiling above the range to pick up the heated air as fast as it rises and put it out-of-doors before it cools and condenses, the kitchen is kept clean and the fan equipment is not taxed with excess grease deposits. If the kitchen by this air exhaust process is kept under a slight suction or vacuum with an exhaust fan, doors and windows admit air to ventilate not only the kitchen but the living quarters at will. Fans should never be reversed to ventilate from the kitchen to the house, as lingering odors will be driven into living quarters. Ventilate through the kitchen and not from it.

The selection of ventilating equipment is most important. First the exhaust fan must be efficient in its capacity to pick up air near it. Owners are often mistaken in selecting a fan by claims of large rating in cubic feet of "free" air per minute exhausted. A high suction ability such as with your vacuum cleaner is important. A slow moving suction fan may let the heavier vapors and steam escape and pick up the lighter warm air surrounding it, or delay collection until the vapors have partially condensed on the ceiling. A ventilating fan must be quiet to be usable in the home. The motor must be easily accessible for oiling and cleaning. The equipment can be slightly and inconspicuous. A good ventilator should run from one to two years without attention of any kind. The cost of a ventilating fan is largely determined by the value of the motor. Low-priced motors usually require very frequent oiling as the bearings are small and do not store much lubricant. The motor should be free of radio interference.

There are two types of fans available. One is the "Propeller Blade" type, either mounted in a wall cabinet or in the ceiling. These fans are of the "free air" type and should not be used with ducts of very great length, as the air capacity drops off very rapidly with resistance to air flow and tends to overload the motor. The other is the "Centrifugal Wheel" type which has a greater suction pressure than the propeller fans at equal operating speeds. This type generates air pressure in the blower wheel sufficient to force the air through a considerable length of duct to out-of-doors without great loss of air capacity or with any overload on the motor. This permits placing the exhaust fan at the most desired place of air pickup, which is immediately over the range. Each type of fan has merit for its correct application.

An air change of once in five minutes for the kitchen contents is sufficient to ventilate properly a home kitchen if the range is normal in size and the ventilator is located at the zone of heat production, for quick pickup. The fan should be running at least five minutes before cooking is started, as odors that once drift into living quarters cannot be drawn back into the kitchen successfully. A home kitchen fan will help speed up heating with warm air furnaces in winter by operating the fan with windows and doors closed and the warm air registers open, permitting the cold air to be drawn to the fan and out and replaced by heated air from the furnace. Cooling can be done in summer by the same means without the furnace heat on, particularly at night.

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Only after occupancy do the real values or the faults of a building become fully evident, and few buildings come through this test with flying colors.

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BOOK REVIEWS

DESIGN IN FLOWER ARRANGEMENT. By John Taylor Armes and Dorothy Noyes Armes. The Macmillan Company \$2.75.

WHAT impressed me most in studying this book was the opening, bold statement that in order to be a portrait painter, one does not have to know how house paint is manufactured, or that in order to be a writer, one does not have to have the capacity to write a dictionary. And by the same token, an architect does not have to be a brick-mason. This is a philosophy that has impressed me for many years.

"Design in Flower Arrangement" is substantially a reprint of lectures by John Taylor Armes, aided and abetted by Dorothy Noyes Armes. The burden of its song is largely the analysis of floral composition, amplified by discussions on composition in general. Whether the analysis is made before the floral composition has been completed and the composition of the blossoms based thereon or whether the grouping of foliage is done first and the analysis made second, is not made clear in the book. It is a good deal like Poe's analysis of "The Raven" in which he states the basis upon which he composed that famous poem. But there is hardly a person who does not believe that he wrote the poem first and the analysis afterwards. But, after all, it does not make much difference which is best, or which came first, the hen or the egg, providing both are good.

One point that impressed me very much is a point the authors brought out in the arrangement of table decorations near windows. They have emphasized that mullions and muntins are a prominent factor in the composition of such a setting. All too often floral decorators, as well as interior decorators, assume that the background is not of the importance that should be credited to it unless it is a fabric or a painted wall.

There are many fine illustrations of floral arrangements, some of which, as might be expected, are based upon the Japanese principles.

All in all the book is logical, well thought out, and contains a great deal of information and suggestions for those who are interested in the subject.

M. D.

LAUGHTER OUT OF THE GROUND. By Robin Lampson. Charles Scribner's Sons, New York.

FOUR printings of the original edition in less than five months from the date of first publication, also a de luxe edition, is the remarkable

record, for a book of poetry, made by Robin Lampson's "Laughter out of the Ground," brought out last fall by Scribners. "A novel in cadence," its author calls it, yet "Laughter out of the Ground" does not fall short of being an American epic of the gold rush period in California. The characters are fictional, but the author claims historical accuracy for his work. In addition the book assembles many of the old stories of mining days. Mr. Lampson is the grandson of an Argonaut and was himself born in a Calaveras County mining camp. Many of the tales incorporated in the book Mr. Lampson heard as child, told and re-told around the fireside of his parents or grandparents. No other material is quite so precious as these old stories of actual folks and actual happenings, or equals it in colorfulness and tang. It is the fountainhead from which Homer and many a subsequent poet has freely drawn, and few of these folk tales, or racial stories, as you may care to call them, are more picturesque, dramatic and significant than those of California in the days of '49.

The characters of "Laughter out of the Ground" are not the stereotyped western stuff, heroes who constantly accomplish the incredible if not the impossible, nor are they the men the demagogues praise—men who with set and serious faces and high purpose came west to establish for posterity a great empire. Being drawn from life, they are inevitably very different. A motley crowd, Mr. Lampson pictures them, and followers of the "adulteress, Adventure." Here is his description from the prologue:

Here came the adventurous;
The young, the ambitious, the avaricious; the misfit and the failure, the outlaw
And the renegade, the escaped and transported criminal; the insatiable dreamer
And worker and idler and brawler and fighter and schemer and builder;
Men full of courage and kindness, hatred and fears and cruelty;
Men from the teeming Orient, from crowded Europe, from Mexico, Canada, Brazil;
From Africa and the Argentine, from Chile and Hawaii; from eastern America
(Already beginning to cramp them.)....
Men with every cell of their brains and every pore of their bodies arid;
Men avid for freedom and wealth and the sunlit bounty of new horizons:
Men from the surfeited cities and autumnal nations of the earth
Panting and eager to suck the crusted cream from the dugs of these mountains.

In a house at Emerald Bay designed by Architect Ralph C. Flewelling, one end of the kitchen is devoted to enjoying what is prepared in the other end.



In a penthouse in Hollywood designed by Architect H. Roy Kelley, economy of space dictated a tiny nook which is greatly enlarged by a window and a view.





A sunny kitchen in a Long Beach home.
Leo Bachman, architect.



Compact and complete, a kitchen in the Sunset Plaza Apartments. Paul Williams, architect.

Mr. Lampton has told his story with a reporter's straightforwardness, and a poet's imagination, insight, brilliant phrasing, and at times lofty flights. He uses free hexameters and the long, supple lines read easily. At no time does the vehicle get between the reader and the story—something which cannot be said of many long poems written in classical measures. Mr. Lampton keeps his track and his reader going smoothly on it. Lyrics mark the peak points of the story, giving a fine accent and adding greatly to the worth of the book as poetry.

In the handling of his characters Mr. Lampton has shown a dextrous versatility, and while he always draws vigorously, it is with a sensitive and well-sharpened pencil. The book, though it deals for the most part with the adventures of rough men, not whitewashed for this appearance, is not lacking in passages of beauty and tenderness. It is also full of quotable passages, while arresting words and phrases shine out on almost every page like gold in pay dirt.

Here is how Mr. Lampton describes the finding of gold by his hero, Samuel Gibson, and the latter's partner:

"Yellow meal and corn meal," Samuel named it, his eyes bewitched
By the glittering cupful. Both men were delirious:
a feverish joy
Raced through their bones till they ached, through their blood till it boiled, through their brains
Till it seemed that all the smiths in the world
stood back of their temples, pounding
With golden hammers.

Mr. Lampton is at work on a new book, "Death Loses a Pair of Wings," that will also have its roots in American history and achievement, being based on incidents in the life of Dr. William C. Gorgas, chief sanitary engineer of Cuba when yellow fever was abated by conquering the mosquito nuisance, a victory which largely made possible the building of the Panama Canal. The book is to be brought out next spring by Scribners.

M. M.

CLOTHES FOR OCCASIONS

(Continued from Page 9)

follow somewhat the lines of a gob's trousers, topped by a blouse in dark blue, with white collar, cuffs and pockets, the accessories stitched in blue.

The playcuts in all colors of the corona become, with the addition of a skirt, a neatly tailored sun-

mer frock. The raw silks of China adapt themselves perfectly to this use, and a white suit, deftly outlined in blue, is a worthy outfit for any outdoor entertaining. The culottes, adroitly tailored, have a new attraction, and grace the tennis and badminton courts and the teas that follow the contests. Pyjamas in menko, a natural linen, or in salyna, linen with a satin finish, gain in popularity. In the two-piece affairs the shirt may be tucked in or worn out, the latter offers coolness. The three-piece suits have a box jacket over the blouse.

A "Fashions for Summer" parade is constantly on in, around and among the festive affairs of the southland. The Biltmore at Santa Barbara, newly decorated, swings into line with the very gay and smart Hunt Breakfast as the opening event of the Santa Barbara Horse Show, and gives opportunity for individual touches in the way of adding originality to an entirely appropriate costume. While a Hunt Breakfast demands red coats it will be a trifle tiresome if everybody wears one.

Coronado sets the stage and provides entertainment for every hour of the day whereby each and every type of costume becomes desirable. It is possible to sail with the Rainbow fleet on Glorietta Bay, to dash out and around with the speed boats, to return for a swim in the pool, lunch at the Beach Club, a game of tennis on the unsurpassed courts, tea on the terrace, and cocktails in the new Tap Room, with dancing following dinner.



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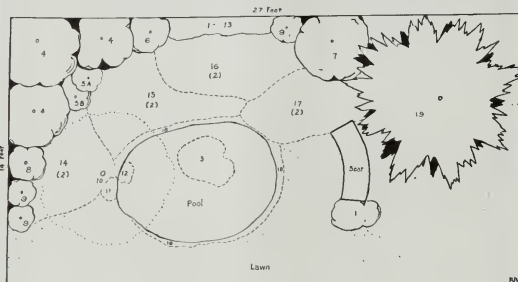
THE AMATEUR BOTANIST

INTRODUCTION

WE DON'T know whether the raising of goldfish is properly an activity embraced in the practice of landscape gardening or not but since Miss Bernice Ashdown has mentioned goldfish in her following article on pool treatment, a few words about goldfish may be in order, particularly since nothing can be found about raising them in the Encyclopedia or any other book that we know of.

In the first place you have to watch the eggs as soon as they have been visited by the male fish. If the eggs are not removed from the pool as soon as possible after they have been fertilized by the male fish, both the male and female are very apt to sit down to supper on scrambled eggs. When the fertilized eggs have been removed to water that has no fish in it, they should be watched until the young are formed, and kept away from large fish until the young fish are approximately an inch and a half in length, or at least until they have begun to form bones. The papa and mama fish do not like to get bones in their gills. This takes about three to four months.

The best spawning ground for goldfish is in the shadow and amongst the growth of the water hyacinth, and it is not always an easy matter to locate the fish eggs in a dense growth of these aquatic; but of course it is not necessary that one raise one's own goldfish in order to have a fish pool as delightful as the one in the following outline which has been designed and written by Miss Ashdown.



A GARDEN POOL

If properly planted, the cool depths of your garden pool will, with a minimum of care, reflect month by month the loveliest that the season has to offer. Nor is there anything which lends more charm and beauty to the garden than a pool brimming full of water and framed with suitable plants.

Perhaps we should say something about construction. If one wishes to grow water lilies, the pool should never be less than 22 inches deep, while 26 or 28 are even better depths. The sides and bottom should be of four inches of water-proof reinforced concrete with an inch of finish coat. If stones are desired around the coping they should be set while the concrete is still soft. If possible the pool should be connected with the central water supply and be provided with a drain and an overflow pipe large enough to take care of the excess water at all times, but carefully screened to prevent the small fish from being carried away. The water level should be the same as, or slightly below the level of the garden. Goldfish not only add the requisite touch of color and life to the pool, but keep it free from insect larvae.

Water lilies are of primary importance in pool planting. In tightly built pools, they should be planted in wooden boxes or tubs filled with rich loam over which is laid two or three inches of clean sharp sand and gravel. Other good aquatic plants requiring similar treatment are water hyacinth, flowering rush and papyrus.

All the plants used in this plan grow well in a sunny or semi-shaded location in any loose garden loam. Planting in drifts and groups rather than in rows gives the plants a chance to naturalize themselves.

Hardy ferns used as a background and scattered among the other plants add much to the charm of the setting.

The following list was used in and around the pool here shown.

1. Christmas Fern (*Polystichum acrostichoides*)
Has glossy evergreen foliage, lovely throughout the year.
2. Cinnamon Fern (*Osmunda cinnamomea*)
A well known fern with fronds 24 inches long.
3. Water Lilies (*Nymphaea*)

There are today many beautiful varieties on the market under various trade names. It is advisable to limit your collection to one or two colors for small pools.

4. Bridalwreath (*Spiraea Van Houttei*)
A graceful shrub with small leaves and wand-like branches which bear myriads of fragrant white flowers in the spring.
5. Peonies (*Paeonia*)

Glorious spring blooming favorites. Two of the loveliest varieties are (A) *Edulis superba*, a tall early pink and (B) *Mme. Ducl*, a dwarf pink whose blooming season is a little later.

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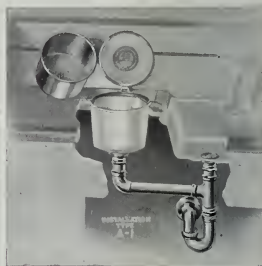
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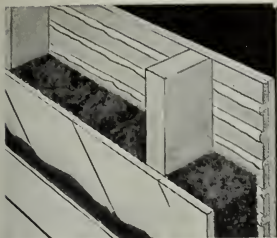
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THE INSULATION OF THE AGES

6. Flowering Peach (*Prunus Persica*—pink)
A beautiful shrub producing showy pink flowers in early spring.
7. Butterfly Shrub (*Buddleia*)
This shrub needs no introduction. From July to November its violet-mauve blossoms lend a choice bit of loveliness to the garden.
8. Japanese Quince (*Pyrus Japonicus*)
One of the most popular shrubs having thick green leaves and wax-like flowers ranging from salmon to scarlet in color.
9. *Spiraea Thunbergii*
A low growing shrub with attractive foliage and a profusion of small white flowers in spring.
10. Weeping Japanese Flowering Cherry (pink)
Planted near the pool the delicate beauty of this distinctive tree will be doubled by its reflection.
11. Japanese Iris
The broad flowered iris which is so familiar an object in Japanese art. The hybrid *Iris Kaempferi* are much more easily cultivated than the imported Japanese hybrids.
12. Siberian Iris (*Iris sibirica Orientalis*)
A rich violet blue iris of remarkable beauty which will grow in water. It should be given the same treatment as water lilies.
13. Madonna Lily (*Lilium candidum*)
Blooms in May with three or four foot spikes of pure white lilies.
14. Tulips (variety *Clara Butt*)
One of the best known of the Darwins. A pure pink flower on a tall strong stem.
Viola (*viola cornuta*—Jersey Gem)
Delicate pansy like flowers which bloom from spring to fall with clear violet colored flowers. They are used here as a ground cover.
Petunia (fringed pink)
Petunias should be treated as annuals and transplanted to the garden as soon as the tulips have finished blooming.
15. Lily of the valley (*Convallaria Majalis*)
One of the most delicate and fragrant of late spring flowers.
Crocus (spring blooming)
The vivid colors of the *crocus* are among the first to be seen in the spring. They are truly a delight.
Primrose (*Primula obconica*)
Bears attractive clusters of fragrant blossoms on straight stems. Their color ranges from crimson to lavender and white.
Cyclamen
Dainty and distinctive house plants which, with a little protection, make charming additions to southern gardens and add a welcome note of color in winter and early spring.
16. Snow drop (*Galanthus*)
First to open in spring, with white bell-shaped flowers hung from slender stems.
Hyacinth
This fragrant flower, with a bearing of sophisticated prinness, comes in shades of blue, pink, lavender, violet, white and creamy yellow.
Lupine (*Hartwegii Lupinus*)
Long graceful spikes of richly colored pea-shaped flowers in shades of pink, blue and white.
Foxglove (*Digitalis purpuraria*)
A handsome biennial which blooms in June and July, with large tubular flowers on long spikes. Choose a pink or cream colored variety.
Crocus (autumn blooming)
Quite as lovely as the spring blooming *crocus* and truly an inspiration. They should be planted in August and will bloom in less than a month.
17. Trumpet Daffodils (*Narcissus*)
An old favorite of the garden with trumpet or crown as long or longer than the perianth segments. Pure yellow, creamy white and mixed yellow and white varieties may be obtained.
Poets' Daffodils (*Narcissus poeticus*)
Have snow white petals and a small flattened yellow eye or crown, edged with scarlet or crimson. All are sweetly scented. They should be given a place near the water's edge.
Grape hyacinth (*Muscari botryoides*)
Its small round blue flowers are clustered at the apex of the stem. Especially attractive as a ground cover.
Columbine (*Aquilegia*)
Hardy perennial, producing graceful spurred flowers on stems above beautifully divided foliage.
Flax (*Linum Perenne*)
One of the daintiest and most charming of plants, which bears delicate blue flowers on graceful stems.
Lilium speciosum
A distinctive lily, handsomely spotted with dark rose over a pale pink background. It should be planted ten or twelve inches deep and prefers ground free from lime. It blooms in August.
18. Lobelia (*Lobelia erinus*)
A compact little plant which has vivid blue flowers. Perennial in the south. Swamp For-get-me-not (*Myosotis palustris*)
Hardy and attractive plant which will bloom all summer.
19. Silver-frosted Fir (*Picea pungens glauca*)
A showy conifer with silvery foliage.

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TOMORROW

"In today already walks tomorrow"

THIS prophesying business is becoming a bit monotonous. Like the philosopher in the Crock of Gold, everything we learn today we knew yesterday. All of this preview wisdom is getting to be a bit of a bore and we are tempted to follow the example of that famed, kindly old philosopher who spun on his toes until he dropped dead. However, there are a few more predictions that we feel we should unload upon you before we start on our spinning way.

MODERNISM

THE appropriation of a word describing one movement and the use of that word to describe everything that remotely relates to it is an age-old habit amongst us. Some people believe that modernism is nothing but a movement to make a building look eccentric or even crazy; others that it indicates only a determination to build everything within the building as uncomfortable as possible; and still others feel that it is nothing more nor less than a movement to justify going to bed on a fire escape.

All of this is slightly true in the sense of a man with his head chopped off being slightly dead. The weird development of residential and even monumental architecture in Czechoslovakia and parts of Germany would justify even a more wild conclusion. But that this movement will result in a desirable change is hardly questionable. Today the trend in modern architecture and construction is to simplify fenestration, to eliminate as much as possible all of the unnecessary superficial adornment, and to depend more upon mass and line for charm and beauty.

FORWARD AGAIN

THREE or four months ago a considerable slump in the prices of stocks more or less wiped out the upper bracket of home builders. Strange as it may seem, people do not embark upon the hazardous sea of home building when their securities and sources of income are melting. While this upper bracket is not by any means so great in numbers, it represents a very large proportion of the actual cash expended in building construction.

Close on the heels of this slump, labor took it into its head to go the stock market one better and jumped prices of labor along with the cost of building materials, went on strike right and left, disturbed labor conditions as violently as possible until their activities had wiped out the lower bracket which comprises the great volume of small house construction. Again, strange as it may seem, people of small or very moderate means are loathe to start building their own homes when they haven't the slightest idea whether they can get labor at a price, or at any price, to complete the house. This left only the middle bracket which, during the past five years, has shrunk to microscopic dimensions. This bracket embraces the small professional man and the general white collar group of bookkeepers stenographers, secretaries who have always been the real "forgotten man," but have not had the honor of being considered such. Modern civilization in America has seen to the wiping out of this bracket. As a result, for the past several months there has been almost no construction work, or at least not a volume comparable to the future indicated by conditions in the early part of the year.

But now there is a slight tremor agitating the limbs and pulse of what we thought was the cadaver of a building boom. Indications are, as reported by such organizations as the Portland Cement Association and other building materials people, that by the end of fall, labor and materials manufacturers will have gotten back with their feet on the ground and we can look forward confidently to a resumption of building activities that will increase steadily for several years to come.

REMODELING

THE American people are all to prone to rush into new movements. Remodeling is one of these. There is no question but what old, antiquated, out-of-style and frequently unsafe structures need remodeling and that the process of remodeling and bringing the structures of last century up-to-date is profitable and worthy. But remodeling just to be busy and for no specific or set purpose inspired by an actual need is not economically justifiable.

If the architects and building owners abide by the principal that remodeling is justifiable only when the work results in a betterment, either esthetically or structurally, they will not go far afield. But if remodeling is done just to get in the swim and to float along with the movement, the fad may become as transitory as the styles in women's hats and may conceivably become an annual habit.

STYLES

THE old jig-saw house is dying a hard death. The so-called Spanish bungalow refuses to die at all. Mission furniture and Roycrofted fumed oak are still salable.

Word has come to this column that local Federal Housing Administration representatives have received the warning to be very cautious in their appraisals of the modern design in houses. In some districts they have been advised that few loans will be granted on a house designed in the modern style.

Unfortunately this leaves the decision as to whether the design is or is not modern up to a person who, in all probability, thinks that anything in which he was not born, is modern. Did you ever read the history of anesthetics?

TOMORROW'S ARCHITECTURE

THERE is a strong indication that the architecture of tomorrow will be one of conservative design, one in which the better elements of modern design are coupled with the standards of the older periods which have always been popular. This may sound like mixing oil and water but there are already many indications of styles such as Georgian Colonial in which elements of modern design have been introduced and still kept in harmony with the old standards. As a matter of fact, did not Chippendale make age-old Chinese designs and introduce them into English architecture and furniture in a manner that seemed new and futuristic?

GLASS HOUSES

FROM the occasional use of large glazed areas in a residence or a business building, we are rapidly approaching a time when the entire building with the exception of structural elements may be of glass. The fear of breakage that was so common in the early part of the century is rapidly disappearing with the introduction of heavy glass sheets that are all but unbreakable. While these sheets, or blocks, are not transparent, they are quite translucent and give a certain glow to an interior that cannot be achieved otherwise. There are several business buildings in Europe that have been built with glass exterior walls throughout, supported by steel structural members. Where transparent glass is needed, it is set in glass bricks with steel sash. It is quite within the realm of possibility that all of us will live to see quite a few business blocks and residences built almost entirely of glass.

COVES AND COVES

MODERN kitchens of Today feature toe coves but so far all kitchen planners presuppose that Bridget or Henri is as slim as Irene Rich. Maybe somebody some day will think of tummy coves.



Under the stairs a closet has been converted into an efficient little bar in yellow and white complete even to the brass counter.

THE DECORATOR AND THE CLIENT

(Continued from Page 17)

living room. Even the flowers in the garden carry on the color scheme of the house and lead the vista toward a lovely pool. This was accomplished by John Vosburg, the landscape architect.

Because from the entrance hall one may see into both rooms, the colors in the dining room blend with those of the living room. The carpet is the same sandy color, the pads on the old Dutch chairs are the same blue-green as the leaves in the chintz in the living room. The curtains are again chintz in lattice design in old pink on eggplant background, and are lined in muslin dyed to the same pink color. This is repeated in the mats for the pictures of plum-colored fruit with their fruitwood frames.

Further emphasizing the early American theme, the lighting fixtures, holdbacks for curtains, and all the accessories are of pewter. In one end of the room a Welsh dresser specially built of pickled pine holds a collection of old pewter and pink luster. Here the old pieces of Early American furniture have been adapted to a modern American comfort and the inclinations and habits of the owners have dictated entirely the mode of decoration. The rooms are livable and restful, with enough color to be interesting and avoid monotony.

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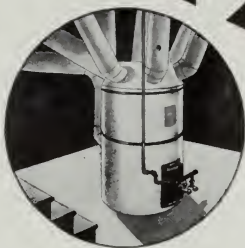
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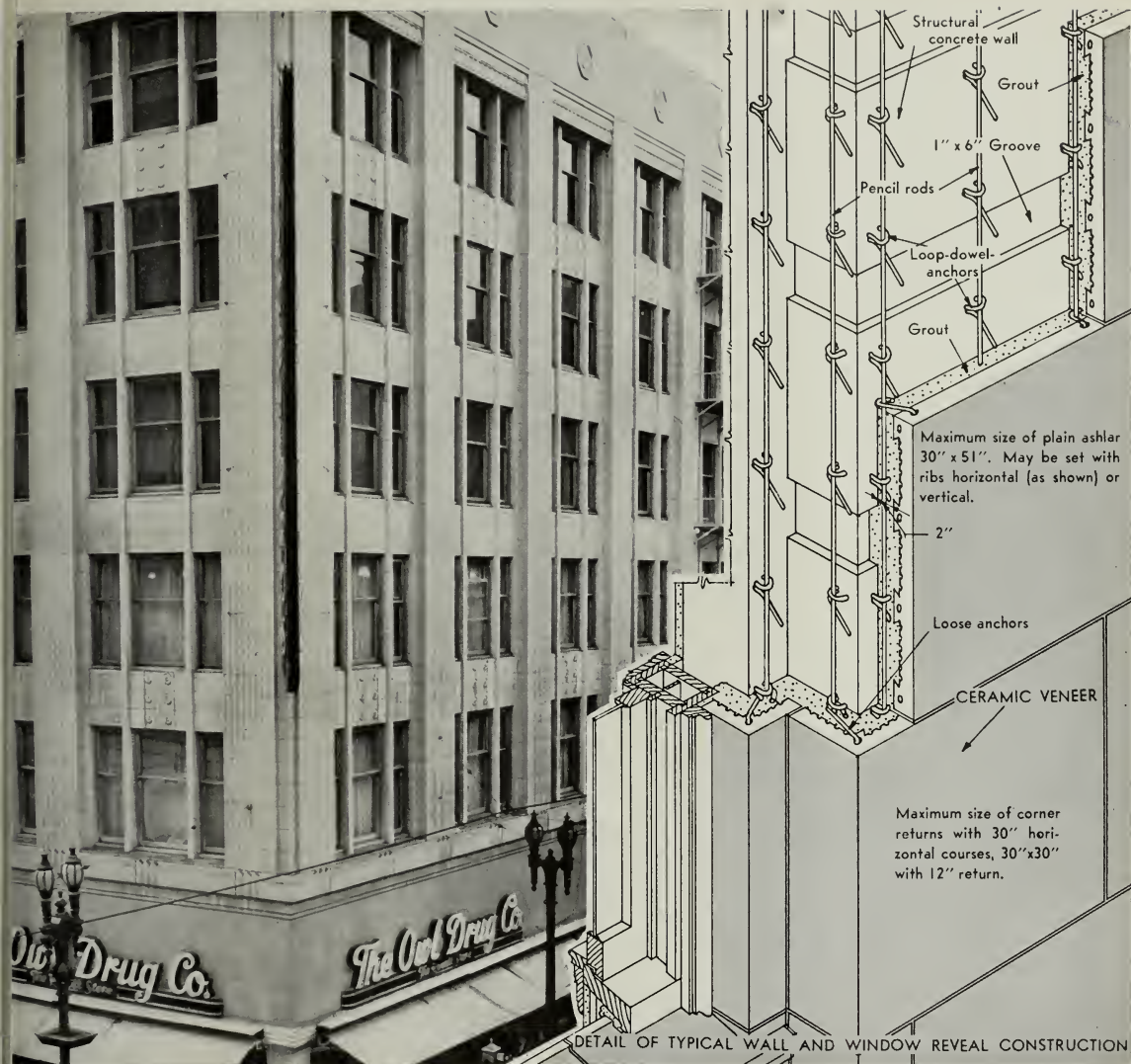


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Editorial

P. T. BARNUM said a "sucker" was born every minute. This inspires one to analyze just what does happen every minute in these United States. In 1934 the birth-rate was about four per minute. The death-rate was one every one and one-half minutes. Moving into the sociological angle we find that every minute and a half there is a robbery, burglary, hold-up, theft, or an embezzlement in America.

A complex world faces the new-born child. Federal statistics indicate that man has one chance in four of going through 60 years of life without being the victim of a serious crime. The perpetrator, or lawbreaker has only one chance in five of being arrested—and but one criminal out of three who finally face trial will be convicted.

In these disturbing days it is gratifying to know of care and attention being given babies, children and youths by our public and private agencies. The 88 welfare, relief and health agencies of the Los Angeles Community Chest include 28 agencies engaged in character-training, including delinquency prevention service to youth. Of the 223,500 children cared for by the Chest agencies last year, 75,000 youngsters came under the protective wing of the character-training agencies. This included guidance in 3,000 organized groups.

With this splendid work maintained by the Chest, a work that complements but does not duplicate governmental aid, we should give generous reception to the Los Angeles Community Chest's fourteenth annual appeal which will be launched next month.

LUMBER

SENATOR McNARY and the lumber interests of the northwest have become so hot and hiccyp over the lack of recognition by the British Empire in connection with concessions to American lumber that either the senator or the lumber interests have sent out reports of the senator's speech condemning the reciprocal trade agreement with Canada and sent it out *airmail*. Of course it is an excellent example for senators to patronize the postal department and encourage airmail, but it is a little difficult to understand just why the report of a senatorial speech should be sent to the people by such means.

Nevertheless, Senator McNary does bring out some rather astonishing statistical data. He shows that the lumber exports from the United States decreased 2½% and the importing to the United States 50% during the first year of the Canadian reciprocity agreement. With the vast forest lands that are in the northwestern part of the United States, this importing of lumber to that district is a good deal like a man who owns the Caribbean sea buying salt water from the man in the gulf of Mexico. Our western lumber industry is having enough troubles of its own and while it is not exactly within the purview of this journal to investigate the economic phases of so vast an industry as the American lumber industry, we take the liberty of making a few comments on a form of reciprocal trade agreement that results in our importing lumber from a foreign country when that kind of lumber is native to our own states.

A NEW HOME

AT LAST the grand old firm of Gladding-McBean & Company are moving into their own building surrounded by the products of their own manufacture. For many years the architects of San Francisco have been hindered in the selection of tile and clay products by finding it necessary to go to the office and then to take their clients out to the yards for better display. Now the company is moving to their yards where they have built one of the sweetest and loveliest buildings in the city. Here all of the wares manufactured by the company will be on display and displayed in such a manner and on such a scale that they can really be appreciated.

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
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CONTENTS

SEPTEMBER, 1937

Cover—Living Room in the Home of Dr. and Mrs. Stanley O. Chambers.
Gerard Colcord, Architect. Simank-Searcy, Interior Decorators.
Photograph by Fred R. Dapprich.

Editorial	2
The Calendar—Announcements, Music, Theater, Drama	3-5
Seasonable Accessories	3
Art Calendar	6
Art Notes	7
Men's Lounge, Y. M. C. A. in San Diego, Edith Hynes, Decorator	7
Don Ameche	8
When a Room Is a Stage	9
At Books and Windmills	10
Craftsmanship in Furniture	11
Antiques	13
Running Fire	15
A Man's Living Room, Paul T. Frankl, A. I. D.	16
Notes on French Provincial	17
A Bedroom in a Penthouse, George M. Hyde, A. I. D.	18
Residence of Dr. and Mrs. Stanley O. Chambers, Gerard Colcord, Architect	19-21
Modern Paintings in Interiors	22-23
The Residence of Mr. and Mrs. Lawrence Tripp, Douglas McLellan, A.I.A., Architect	24-27
Interiors in the Home of Mr. and Mrs. Paul Watkins, Phyllis C. Kaiser, Interior Decorator	28-29
A Letter to the Publisher	30-31
The Garden of Mrs. Charles A. Paul, Butler Sturtevant, Landscape Architect	32-33
The Amateur Botanist	34-36
New Products and Practices	37
Book Reviews	38
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

The building, designed by Stanton Willard, is quite restrained in style and employs every form of clay products produced by Gladding, McBean. The first floor is devoted almost entirely to display rooms and a few major offices. All ceilings on the three floors are done in acoustical plaster. The entire effect is restrained modern, with cabinet work in display booths in walnut and oak. The last word in office development is that of Athol McBean which is paneled entirely in walnut with invisible doors where such essentials intrude themselves. But to our eyes, the outstanding accomplishment of the building is the exquisite shade of color used on the walls.

Jess Stanton is responsible for the color scheme throughout. The major wall color defies any description that will convey its quality. It is neither

gray nor white nor flesh-colored nor pearl, but is something of each of these, just slightly off-white. The San Francisco Exposition Company were wise in selecting Mr. Stanton to handle their color scheme and each time he does another piece of work, he justifies their selection.

It now is up to Gladding, McBean & Company to go ahead with their entire plant and yards at Ninth and Harrison. The present step includes only the building and the display room but it is to be hoped that they will develop their yards in the form of landscape gardens in which their garden pottery and ornaments can be displayed to good advantage without having to take a motor trip twenty miles to the country to see it. When this is done, they will have one of the most beautiful plants in the west.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CALIFORNIA STATE FAIR, the 83rd exposition of the State's resources, is held at Sacramento, September 3-12. Each year a new interest is added but the popular old ones are never discarded. The finest livestock may be seen, as well as all kinds of farming machinery. Art has its place. The Horse Show is a nightly affair, and the racing program is never neglected.

LOS ANGELES COUNTY FAIR, the sixteenth annual, opens at Pomona September 17 and continues through October 3. The fairgrounds are extensive, well planned and landscaped, and the buildings perfectly designed for use. The cash and trophy awards are large and well distributed throughout the major divisions of the fair. The art department is a recognized vital part of the fair, including the work of many craftsmen.

ADMISSION DAY, September 9, is celebrated throughout California in various ways by various communities.

FIESTA DE SAN GABRIEL is held September 11-12 and vividly recalls manners and customs of other years. San Gabriel is rich in associations and memories. A pre-fiesta bazaar may be visited September 8-10 at the San Gabriel Mission.

SAN MATEO COUNTY PRODUCTS AND FLORAL FIESTA is announced for September 23-24 at Redwood City. The fruits of agriculture as well as the flowers are featured in the various programs, and building materials and home appliances are emphasized.

THE GRAPE is honored by a Festival, September 17-19, at Lodi.



A corner at the AmyMay Studio in Pasadena, exemplifies decoration endowed with character. The old chest, the Austrian toys, gay and amusing, the clear print. Art contributed the essentials, but nature supplied Lord Kitchener, the cat to you. Photograph by Robt. Humphreys.

SEASONABLE ACCESSORIES

THE mobile things of the home provide novelty. A spirit of adventure may have its only outcropping in the assembling of the accessories. It is true the furnishings may be moved as the seasons progress, a couch or table and an arrangement of chairs may be made to follow the sun in its course but it is simpler to vary the incidentals. These may be made to conform with the season both in line and color. Spring should be mindful of willow shoots, daffodils and apple blossoms and as an aid to this glass is most effective. Summer is more lusty but requires cool suggestions, the shade of vine and tree, the ripple of water over rocks, for this, ceramics and the art of the potter brings a restful charm. For fall the indulgence may be strong in the vivid mediums, the burning reds and yellow gold, and that purple brown, long associated with Flemish landscapes. To achieve this old bronze browns, the Shensi Chinese lacquer boxes, glowing in gold, dull reds and brown, and the Japanese gold lacquer of the 18th Century are useful.

It is no longer possible to divide accessories into two classes, aesthetic and utilitarian, as they clearly overlap, frequently service and beauty marks one object, due to the introduction of art into industry. But the accessories do provide a field in which the imagination may roam at will, provided it is an imagination that may be allowed a loose rein without running away with the owner. Such appointments include under one general heading the impermanent things of the home as opposed to the heavy furnishings, and may include shifting tables, hassocks, throw rugs, as well as everything covered by the word ornament, rare and beautiful objects as well as those of historical significance. The all embracing word, trinketry, was once popular to describe articles of an evanescent nature, well designed but wrought in materials of small commercial worth.

Lamps, candelabra and candlesticks are necessities, as well as of decorative value in introducing the glint of gold, the sheen of silver, the warmth of bronze, the voice of brass and the reflective value of glass, and thus accent the heavier pieces with which they are usually in close accord. A choice in lamps is almost unlimited, ranging from white jade, gold and silver to the lowly reed and bamboo standards, and involving every conceivable combination in the base as well as the texture, metal, glass and leather, utilized for the shade. The candles in themselves give color to almost any planned effect, and from the earliest ages of craftsmanship the holders have offered prized opportunities to the gold and silversmiths.

Boxes intrigue all women, valued both for use and decorative possibilities. Just as a house rarely has enough closets, so one more box is always welcomed by a hostess. These boxes may range from the small lacquered variety

(Continued on Page 36)

BULLOCK'S is presenting an exhibit, September 3-25, commemorating the Sesquicentennial of the Constitution of the United States, fifth floor, Hill Street, Los Angeles. The exhibition includes a photographic facsimile of the famous document, as well as a reproduction of the Declaration of Independence. These are displayed in a replica of the original Shrine of the Constitution, dedicated by President Coolidge in the Library of Congress in 1924. Included in the display are portraits of the signers, with a life history of each.

COUNTY FAIRS, which always attract crowds, and are of much value to their communities, are the Santa Clara County Fair at San Jose, September 20-26, and the Fresno County Fair at Fresno, September 21-26. Santa Paula provides a Fall Farm Festival, September 16-18.

SAN DIEGO promises much of interest: The Spanish Village Art Center and the Art Guild hold a four-day Art Fiesta, September 3-6, including drama as well as exhibits of the work of San Diego artists. Admission Day is marked by a colorful parade, and the Southern California Clay Courts Tennis Championships accent, September 9-12.

SANTA CRUZ holds week-end yacht races, aquatic and other sports events, September 4-6. The Casa del Rey Golf Tournament is scheduled for September 11, 12, 18, 19, at Pasiatiempo Country Club, with the Golf-Mixed Fouromes at the same place, September 25. Santa Cruz also celebrates her 168th Birthday Anniversary this month.

SAN MARINO CAMERA CLUB is a recent organization of amateur photographers who plan to hold annual exhibitions of their best work. A. G. Valtek is the president. The current meeting is September 13.

ELKS open the annual State Convention, September 23, at Pasadena with a program and fireworks display at the Rose Bowl. The event includes Fanchon and Marco vaudeville, an auto polo game, a horse show, and an exhibition by the Elks' drum corp and bands.

THE WEED SHOW is again an event of importance at the AmyMay Studio, 660 North El Molino Avenue, Pasadena. The reason for the Weed Show is "To bring the great joy of finding hidden beauty in the common thing" and success has been demonstrated. The dates are October 1-23, Friday 12 to 19, Saturday and Sunday, 10 to 10. Entries are judged on proportion, suitability of container and distinction. Accessories are allowed in arrangements, but "the weed's the thing."

MUSEUM of Modern Art Film Library, New York, announces a new Film Series for circulation to museums, colleges and film study groups, consisting of eight separate programs. The first program illustrates the work of the eminent of two directors, Victor Seastrom and Mauritz Stiller. The series includes several historically important American films.



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CALIFORNIA ASSOCIATION OF ARCHITECTS holds the annual convention at Santa Barbara, October 14-16 inclusive.

NATIONAL METAL CONGRESS and Exposition will be held at Atlantic City, October 18-22.

UNIVERSITY OF CALIFORNIA, Extension Division, 815 South Hill Street, Los Angeles, stresses the Art of Interior Decoration in a series of lectures-demonstrations, illustrated with decorative materials and lantern slides, opening September 13. Friday morning class opens September 17, 10 to 12 at Barker Bros. Auditorium. The lecturer is Edgar Harrison Wileman.

VISTA DEL ARROYO HOTEL at Pasadena is particularly equipped for all a fresco entertainment. Not only the front gardens of the hotel, nearby the fountain, are frequently in use but the dining terrace, which adjoins the new swimming pool is increasingly popular for buffet parties. The terrace is in the arroyo, just below the hotel bungalows, partially shaded by old oaks and eucalyptus trees, and overlooks the plunge with its attractive turquoise trimming. Alfred Mondorf, the chef, concocts unusual and tantalizing confections for the buffet teas and luncheons.

ASSISTANCE LEAGUE of Los Angeles, through various committees, is presenting a fashion show and luncheon at the opening of the Sand and Pool Club of the Beverly Hills Hotel, September 8, to benefit the many philanthropies of the League. Mrs. Walter Perry Story is chairman of the group in charge of the fashion show. Following the show are aquatic sports, tennis, and badminton. The four junior groups are in charge of the evening entertainment, which includes dinner and dancing. Mrs. Homer Toberman is chairman of the Juniors.

TRAVELERS into the Southwest, into Arizona and New Mexico, to see the Hopi Snake Dance, and the Inter-Tribal Ceremonials at Gallup, may also enjoy September 11-12-13, at Santa Fe, New Mexico, the Fiesta commemorating the re-conquest, in 1692, of the vast province that had been lost to the Crown of Spain in the Pueblo Indian revolt of 1680. Pageantry and beautiful customs of other days are revived.

YACHTSMEN of the north and of the south are entering the Coast Regatta and Commodore's Cruise, September 4 to 12 inclusive, with the Catalina Island Lighthouse as the holding grounds. Commodore George Vibert of the Pacific Coast Yachting Association and John C. Slick of the Southern California Yachting Association are responsible for the general arrangements.

TOWN FORUM HALL of San Francisco will be a center of interest in the fall and winter months. Twenty world celebrities have been secured for morning events at the Curran Theater, to be followed by "Continental" luncheons at the Clift Hotel. Among the sponsors of these events are Mrs. Gertrude Alherton, Mrs. Otto Barker, Mrs. Angus McDonald, Mrs. Charles G. Norris, Baroness Alice von Girsawald, Mr. and Mrs. Pierre Monteaux, Mr. and Mrs. Alfred Hertz, Mr. John D. Barry, Mr. Albert Bender, Mr. Paize Monteale and Mr. Noel Sullivan. Preliminary events, including the discussion of new books, are held at the Hotel Clift.

DEDICATION of the memorial to Will Rogers on Cheyenne Mountain at Colorado Springs is held September 6. Jo Davidson, sculptor, designed the bust of the beloved comedian and philosopher for the Shrine.

UNIVERSITY OF CALIFORNIA at Los Angeles, at Royce Hall, opening September 28, shows a series of film reviews, including pictures in which Sarah Bernhardt, Theda Bara, William S. Hart, Dorothy Gish, Mary Pickford, and Emil Jannings were starred.

OCEANSIDE announces the first annual "Days of San Luis Rey Fiesta and Rodao," September 4-6. The popular Palomar Riders perform, troubadours sing and play, and pageantry forms a climax.

COMMUNITY DANCES, Civic Auditorium, Pasadena, always provide the best orchestras available for the week-end events. Jan

Garber and his orchestra furnish the music, September 10-11.

ORANGE COUNTY'S Flower Show is held, September 11-12, at the Valencia Ball Room, between Anaheim and Orange on Highway 101.

OUTDOOR CLUB of Mill Valley holds a Flower Show and Tea, September 20.

FEDERATION of Garden Clubs of Washington is in convention at Tacoma, September 23-24.

JUNIOR LEAGUE of Los Angeles plans a series of three fashion teas during the season, with the first occurring September 17, to feature fall and early winter styles. Each to take place at leading department stores, and all for the charities in which the League is interested.

CLASS IN PHOTOGRAPHY of the University of California Extension Course, Los Angeles, meets with Margaret Craig, beginning September 16.

MUSIC

SYMPHONY CONCERTS at the Hollywood Bowl close September 3 with an All-Wagner program under the direction of the Music Director, Hans Knipfing. The season has been remarkable in point of attendance, growing in response to the artists presented. The soloists, the operas, and the ballets have all been worthy of the sitting.

MUSIC and musicians are more or less quiescent in September in preparation for the winter season, which always includes symphonies, chamber concerts, operas, oratorios, and recitals by the great and small. In San Francisco the Symphony Orchestra, under the direction of Pierre Monteaux, will hear at the Memorial Opera House a series of concerts during the winter. The Los Angeles Philharmonic Orchestra, conducted by Otto Klemperer, presents the series of symphonies at the Philharmonic Auditorium.

YEHUDI MENUHIN, violinist, is heard at the Oakland Auditorium, September 28, and at the Memorial Opera House, San Francisco, September 30 and October 3.

MUNICIPAL CONCERTS are sponsored in San Francisco by the Art Commission and given at the Civic Auditorium. J. Emmet Hayden is Chairman of the music committee.

NATIONAL SYMPHONY ORCHESTRA of Mexico appears in concert at the Hollywood Bowl, September 5. One hundred and three artists, including dancers and soloists, comprise this orchestra, sponsored by the federal government and directed by Lorenzo de Tejada. Ramon Hernandez, counted the foremost marimba player in Mexico, is among the artists.

ORATORIO SOCIETY of Los Angeles, directed by Richard Lert, begins rehearsals in September. The winter plans include a full program of Wagner's second symphony, the Brahms Requiem and Rhapsodie Op. 52, and the December production of "The Messiah." This year marks the silver anniversary of the choir, so long under the leadership of John Smallman. Mrs. Frances Stulis Campbell is the president.

SPINET-UNIVERSITY OF REDLANDS concert series opens in November with the Kroll Symphony and Mary McCormick as soloist. Other programs include Nelson Eddy, baritone, Bartlett and Robertson, pianists, and the Rath String Quartet.

COLEMAN CHAMBERS CONCERTS will be presented at six Sunday evenings at the Community Playhouse, Pasadena, opening in November with a Brahms Festival evening presenting the Los Angeles String Quartet, and Winifred Christie, Scottish pianist. Alice Coleman Batchelder is the founder of these concerts. Mrs. Joseph M. Goss, the president, and Leon Etinger, the manager.

ARTIST COURSE at Claremont Collages is opened by Yehudi Menuhin, October 13. The entire series of six presentations commences the fifteenth anniversary of Pomona College, founded in 1887.

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PRO MUSICA, Los Angeles chapter, announces a series of food concerts for the season, comprising contemporary music of The Netherlands, the Scandinavian countries, and South America. John de Keyser is the newly elected president.

PETER CONLEY continues to provide good musical programs for San Francisco. This season he presents his artists in three separate series; the regular Artist Series is supplemented by a vocal series, and Sunday afternoon concerts. The series opens September 30 with Yehudi Menuhin. Following is a return engagement of the Kurt Joos European Ballet; a concert by a new pianist, Rudolf Serkin of Austria; the Salzburg Opera Guild in less seldom heard chamber opera; still later, Uday Shan Kar and his Hindu Ballet. The vocalists include Kirsten Flagstad, Marlan Anderson, Nelson Eddy, John Charles Thomas, and Lanny Ross, the young tenor of the radio.

THE BEHYMER ARTIST SERIES brings the finest artists of this and other countries to Los Angeles throughout the winter season. The season opens with Galli-Curci, and continues to alternate vocalists, pianists and ballets at the Philharmonic Auditorium.

MATINEE MUSICAL CLUB of Los Angeles has two real objectives for 1937-1938, to promote the increase of musical appreciation and to aid worthy students. The formal opening of the season is marked by the garden-bridge party in Chapman Park, South Alexandria Street, September 9, for the benefit of the scholarship fund. Mrs. Edgar L. Myers is in charge of the party arrangements. Mrs. Joseph W. Pierce is the president of the club, and Mrs. Edith O. Klump established the scholarship.

ELMER WILSON announces the opening of his concert Course in October, when Yehudi Menuhin is heard. Lauritz Melchior sings in November. Other artists on the course are: Bartlett and Robertson, pianists; Jose Turbi, pianist, composer and conductor; Marian Anderson, contralto; Charles Kullmann, tenor; Helen Jepson, soprano, and the season closes with Kirsten Flagstad.

THEATER NOTES

THE PLAYHOUSE, Pasadena, following the Midsummer Drama Festival, closed for a six-weeks vacation to reopen, Monday, October 4. Improvements in scenic and staging facilities are made during the vacation period. "The Amazing Dr. Clitterhouse" by Barre Lyndon receives its Pacific Coast premiere as the first presentation of the Fall season. Victor Jory directs.

GOLD HILL PLAYERS of Monrovia hold the interest of players through Workshop meetings the first Friday of each month, beginning September 3, with two Forum speakers and a one-act play, presented by members of the group. September 17, the Juniors of the Players give a public presentation of the five plays and skits that have been in rehearsal during the summer. This group of thirty-five children is booked during the season for guest plays for various civic organizations, and is the only Junior group working with an active Little Theater. The Senior Players open the season in October with Noel Coward's "I'll Leave It to You," a three-act comedy.

MEXICAN PLAYERS at the Padua Hills Theater in the hills near Claremont add to their popularity with each new presentation of the legends and folklore of their romantic homeland. Songs and dances of Old Mexico color each production. For the warm days and evenings Juan Matute, as Jamaica director, has arranged a replica of a Mexican market and street fair under the olive trees in the patio of the theater, as an added diversion. The new play, "Mexico, Mi Tierra," opens Wednesday, September 1, and is given each

Wednesday, Thursday, Friday and Saturday evening, and matinees Wednesday and Saturday afternoons, under the direction of Mrs. Bess Garner.

GEARY THEATER, San Francisco, presents "Room Service," a George Abbott production, throughout the month.

ALCAZAR THEATER, San Francisco, continues "Power," a Federal production, through September 11.

THE WAYFARERS, 1749 Clay Street, San Francisco, under the direction of Jack Thomas, staged Oscar Wilde's poem, "The Ballad of Reading Gaol" as the final summer presentation, and announce a cycle of Shakespearean plays for October. The cycle opens with "Othello," October 14-16.

COMMUNITY PLAYERS of Laguna Beach, through an agreement with the city, have the use of the theater property on Ocean Avenue, free of rent, for five years. This arrangement gives the Players the desired opportunity and under the direction of Frank Seward plans are maturing for a busy season.

STUDIO VILLAGE THEATER GUILD is offering Katharine Kavanagh's clever comedy "Every Saturday Night," opening September 10.

LOBERO THEATER, Santa Barbara, is presenting Walter Huston, stage and cinema actor, in a new play, "Miles of Heaven," by David Hertz. All productions at the Lobero are under the general direction of Arthur Bachard, producer.

COMMUNITY PLAYERS of Palo Alto announce a production of Maxwell Anderson's "Winterset" for September.

PLAYMAKERS of Berkeley open the fall season with a program of one-act plays, and will include the play which won the prize in last year's playwrighting contest, "Cass My Lass" by Harriet Delmas of San Jose. The play winning first prize in this year's contest will be produced early in December.

DRAMATIC GROUP of the Junior Fine Arts Group of Sierra Madre increases in membership with the attainment of a theater. A building has been secured at 24 Windsor Lane and named Little Theater Around the Corner, sets and benches have been added, and donations of various kinds include a piano from Mr. J. Humphreys.

GOLDEN BOUGH THEATER GUILD, located in the playhouse, 1328 Sutter Street, San Francisco, under the direction of Edward Kuster, promises a season of notable plays, opening with a new version of "By candlelight" in September.

PAINTINGS of Mexican scenes by Marion Kavanaugh Wachtel and Orin White are shown in the lobby and dining room of the Padua Hills Theater, Claremont, through September.

FRANK M. MOORE of New York and Pasadena has an exhibition of California paintings at Tahoe Tavern, where he visited for the season. Mr. Moore returns to his studio at Hotel Huntington, Pasadena, for the winter.

ART DEPARTMENT of the Los Angeles County Fair, September 17 to October 4, under the direction of Millard Sheets, noted painter. The display is dedicated to the late Theodore B. Moore, founder of the art section of the fair, and marks the opening of the new air-cooled art building. To the oils, water colors, prints and sculpture is added an extensive collection of art and craft products, and photographs, assembled by Miss Leta Horlock. The display this year also includes landscape architecture.



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ART CALENDAR

CARMEL ART ASSOCIATION: Various media shown in work of members.

CORONADO GALLERIES, Hotel del Coronado: The work of California and Western artists.

CLAREMONT SCRIPPS COLLEGE: Opening of Fall Exhibition.

DEL MONTE GALLERIES, Hotel del Monte: The art of Western painters.

GARDENA HIGH: Paintings from the permanent collection.

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Work of the members of the Fine Arts Department.

FILLMORE ARTISTS BARN: To September 18, original drawings, paintings and layouts from the Walt Disney studios. September 18 to 30, water colors, oils and lithographs by Lawrence Hinckley.

HOLLYWOOD ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To September 11, the Aubusson carpet made for the Khedive of Egypt by order of Napoleon I.

FIRMAN PRINT ROOMS, 1748 N. Sycamore: A collection of old as well as modern etchings and prints.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Sketches and designs of motion picture sets relating art to the cinema.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Color and black and white in prints.

CHELSEA GALLERY, 8643 Sunset Blvd.: Landscapes and seascapes in oil.

MAGNUSSON STUDIO, 9047 Sunset Blvd.: Craftsmanship exemplified in metal, jewel settings, showing semi-precious stones.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: The work of local artists.

LAGUNA BEACH ART GALLERY: Continued through September, the Prize Art Exhibition, commemorating the Art Association's Nineteenth Anniversary.

LOS ANGELES ART COMMISSION, Room 351 City Hall: An exhibition of nine flower paintings by Nell Warner throughout September.

BILTMORE SALON, Biltmore Hotel: Group Show of American paintings.

BARKER-AINSIE GALLERY, 7th and Figueroa: Decorative art, stressing use of pictures in the home.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 N. Vermont Ave.: The work of members and invited guests.

CHOUINARD SCHOOL, 741 S. Grand View: Early fall exhibition.

FOUNDATION OF WESTERN ART, 427 S. Carondelet St.: September 6-30, 57th Annual Exhibition of California Graphic Arts.

RAYMOND C. GOULD, 830 S. Figueroa St.: Art related to the home in oils and prints.

GUMPHO GALLERIES, 714 W. 7th St.: Decorative prints and paintings. Two notable oils by Rosalba from an English family collection.

LOS ANGELES MUSEUM, Exposition Park: September 1-30, "Modern Hungarian Painting," work of six contemporary Hungarian artists. September 1-30, photographs by Victor von Pribosic. Japanese prints and Rembrandt etchings from Museum collection.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Modern Advertising Art by Members of the Artists Guild.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Fall term begins September 7, ends November 27. Instruction maintained by the County of Los Angeles, as a department of the Los Angeles Museum.

"Music and Drama," a sculpture for the new auditorium of the Santa Monica High School, designed by Orlanka Hrdy and executed by the WPA Federal Art Project.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Satirical drawings by Justin Murray.

SOUTHWEST MUSEUM, Highland Park: New exhibitions of American Indian art, including extensive selection from the Caroline Boies Collection of American Indian baskets, and from the Homer E. Sargent collection.

STENDAHLL GALLERIES, 3006 Wilshire Blvd.: To September 12, paintings, water colors and etchings by Joseph Margulies of New York.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Contemporary paintings including five water colors and one oil by Charles Russell.

U. C. L. A. CAMPUS GALLERY: Opening Fall Exhibition.

U. S. C. CAMPUS GALLERY: Oils, art craft, and architectural exhibition.

MILLS COLLEGE ART GALLERY: Opening show of the Art Department.

OAKLAND BAY REGION ART ASSOCIATION, 14th and Clay St.: Work of members.

OAKLAND ART GALLERY, Municipal Auditorium: To September 26, paintings by Clarence Hinckley, "Guest of Honor" 1937 Annual Exhibition of Oil Paintings; and sculpture by Brents Carlton, "Guest of Honor" 1937 Annual Exhibition of Sculpture.

PASADENA JOHN C. BENITZ GALLERIES, 27 S. El Molino Ave.: Fine collection of Chinese and Japanese prints. Priests' robes, silks and embroidery.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank M. Moore.

SACRAMENTO CALIFORNIA STATE LIBRARY: Etchings and block prints by three Portland artists.

SAN DIEGO FINE ARTS GALLERY, Balboa Park: California Water Color Group. Opening September 10, sculptures by Anna Hyatt Huntington. Through the month, paintings by Einar Hansen; original drawings of illustrations in "Mexico Around Me," a book by Max Miller; three panels, wood sculpture, polychrome, gilded and inlaid by Karoly Fulop, "Head of a Saint" by Morales, lent by Karl Lilienfeld of New York.

LOS SURENO ART CENTER, 2612 San Diego Ave., Old Town: Art Craft.

SAN FRANCISCO AMBERG HIRTH GALLERY, 165 Post St.: Contemporary applied crafts.

ARTISTS' COOPERATIVE GALLERY, 166 Geary St.: Exhibition of new work by members.

COURVOISIER GALLERIES, Penthouse, 133 Geary St.: September 1-11, old and modern French masters. September 13-25, water colors by John Wether.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park: Display of new acquisitions.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Treasury Department Art Projects Exhibition. Old Master Paintings from the collection of E. J. Maginn, New York.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To September 19, San Francisco Art Association Exhibition of Drawings and Prints. September 1 to October 3, Paul Cezanne.

SCHAEFFER, 136 St. Anne St.: School of Design, fall term opens September 13.

SAN GABRIEL SAN GABRIEL GALLERY, 343 S. Mission Drive: Exhibitions changed each month, showing the work of local artists and craftsmen.

SAN MARINO HUNTINGTON LIBRARY & ART GALLERY: Through September special exhibition commemorating one hundredth anniversary of the accession of Queen Victoria. The Art Gallery will be closed during October.

SANTA BARBARA CHAMBER OF COMMERCE ART GALLERY: Exhibitions of oils and water colors by artists of Santa Barbara. Four definite shows are scheduled for each year.

FAULKNER MEMORIAL ART GALLERY, Santa Barbara: To September 15, old masters and prints by A. Ray Burrell and Huc M. Luquens. September 21-28, children's art from four continents. September 28-October 28, paintings by Karl Hofer, water colors by Frederick O'Hara.

SANTA MONICA SANTA MONICA PUBLIC LIBRARY: Santa Monica: Santa Monica Camera Club, opening night, September 1. Les Kullenberg, president.

ART ASSOCIATION, Santa Monica: The work of members.

STANFORD UNIVERSITY STANFORD ART GALLERY: Exhibition marking fall opening.

STOCKTON HAGGIN MEMORIAL GALLERIES, Victory Park: Selections from permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To September 26, Pennsylvania Academy show, a selection of paintings from the 132nd Annual. Water color exhibition, a group of water colors by contemporary artists, lent by Mrs. Reginald H. Parsons. American paintings from the permanent collection. Photographs by Fritz Henle. Work by students of the School of Art, University of Washington.

THE ART ASSOCIATION of Laguna Beach announces the election of new officers and the exposition of new ideas. Wesley Wall, landscape architect, is the president, and Ted Cook, columnist and photographer, is the vice-president. These officers and a number of the members of the Association are anxious to attract the work of outside artists to the local exhibits. In the August-September show the first prize, \$100, was awarded to Tom Craig of Glendale for his picture, "Lumber Boat". The second prize, \$50, was split between Tom Lewis, once a Laguna resident but now living in San Francisco, and Karl Yans, one of the early members of the Association.

PLANS for the International Art Loan Exhibition in October at Los Angeles are progressing rapidly. A building has been secured at Wilshire and Commonwealth Avenues for the event and Museum Directors Hall of San Francisco, Reginald Poland of San Diego, Frances B. Linn of Santa Barbara and Maurice Block of the Huntington Art Gallery are being asked to serve with Harry Muir Kurtzworth, art director of the Los Angeles Art Association, as a jury of selection.

EXHIBITION of Drawings and Prints at the San Francisco Museum of Art continues through September 15, and includes drawings, etchings, lithography, block-printing, engraving and monotype, and consists of original works by living American artists not exhibited in the past six months in San Francisco. Four Parilla purchase prizes were offered, as well as an Artists' Fund prize and a San Francisco Museum of Art purchase prize.

HUNTINGTON LIBRARY continues the Book Club of California exhibition through September. This exhibition honors the twenty-fifth anniversary of the founding of the Club, one of the principal American organizations of booklovers devoted to printing fine editions. Founded in San Francisco in 1912, the Club has promoted an appreciation of literature and the arts of the books. All of the Club publications are from notable presses on the Pacific Coast and are excellent examples of the printer's art. Accompanying the books are colored reproductions issued by the Club of views of the mining towns of the gold rush period.

THEODORE BAGGLEMANN, young German-born naturalized American, who makes his home in Sacramento, will hold a new show in New York in the early fall for which he is making a series of Sacramento historic scenes. In what he terms a "pen and ink mural" he has depicted the growth of San Francisco from the days of clipper ships to the present. In the Pacific Coast edition of the book, "The City of the Future," he designed for Dr. J. R. Jones of Sacramento is included in Clare Ryan Talbot's new book on "Historic California in Bookplates."

SAN FRANCISCO MUSEUM OF ART, centrally located in the Civic Center, will conduct a course for adults planned to aid in understanding art as an integral and helpful part of daily living, beginning in October and ending in May. The approach to appreciation will be through contemporary art, because of its vitality and its immediate contact with life, but the course will include art of all periods. This course has been made possible by a grant of \$7500 from the Carnegie Corporation of New York in support of a program of adult art education.

FIRST PRIZE and first honorable mention went to two artists of Santa Paula at the recent Art Festival held at Santa Paula. R. P. Smith's "Event in the Canon" was the popular choice in the count of ballots cast by visitors. Barn in Adams County" by Cornelius Borker received first honorable mention. "Sentinels in Steel Park" by Walter Farrington Moses of Los Angeles, and "Main Street" by Lawrence Hinckley of Fillmore, third.

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Constitutionism, by James Musatt. 58 pages. Spiral binding, easy-to-read type. \$1.10 prepaid.

California Arts & Architecture, 2404 W. Seventh St., Los Angeles



Photograph by Clifford Nichols

Furniture in sturdy English oak and maroon top grain leather, draperies in a vigorous English pattern in plum color and turquoise have given the men's lounge of the Y. M. C. A. in San Diego, remodeled and refurbished this season, something of the feeling of a Piccadilly club where one can sit comfortably at the windows and look out upon the world. Paintings by the late Leon Bonnet and by Alfred Mitchell bring beauty of another sort to the walls. Edith Hynes, consultant in interior decoration.

ART NOTES

A SCULPTURE job for the façade of the new Santa Monica High School auditorium, planned and designed by Marsh, Smith & Powell, would take six months by old methods, but has been done in three weeks by the WPA Federal Art Project.

About that length of time before a great reinforced concrete beam was to be cast across the façade, came the proposal to adorn it with a bas-relief. Could the Federal Art Project be ready with an original design to be cast integrally with the beam? This required some ingenuity on the part of Buckley MacGurrian, supervisor of the Project for Los Angeles County, and Miss Jason Herron, assistant supervisor.

Olinka Hrdy, Project artist, sketched a design to represent "Music and Drama," which was approved by the architects. It is composed of the two masks of comedy and tragedy, and a decorative arrangement of horns, cymbals, a stringed instrument, and the piano keyboard.

Now the time-saving stunts began. By means of a borrowed projection machine, the sketch was thrown upon the studio wall and magnified exactly to the required size, five by six. In half an hour it had been traced onto heavy paper to make a full-scale cartoon. At the same time carpenters were making an armature for the model, which was completed in clay by the sculptors, Ella Buchanan and Stefan De Vriendt, assisted by Willie Hopkins and Louis Zack.

Next a plaster cast of the plaque was incorporated into the form for the beam. The bas-relief was poured integrally with the beam, and after removal of the form only a few skilled finishing touches were needed.

Technology claims sculpture in its onward march, reducing man-hours and increasing productive capacity. The WPA Federal Art Project inevitably falls in line with this trend in its work for public buildings.

"Not since John Rogers of Civil War Days, that great sculptor of American life and the great

bronze doors of the Capitol at Washington, have we had an American with such an acute flavor of American life in his work," remarked David Edstrom, internationally famous sculptor, lecturer, and author of "The Testament of Caliban," after viewing recently the full-scale model of Preston Prescott's "Reid Family," done for the WPA Federal Art Project.

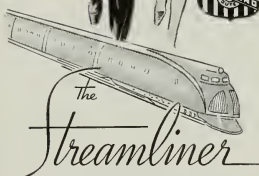
This eleven-foot monument, which is to be unveiled in September in the Santa Anita Recreation Area in Arcadia, represents Hugo Reid (1811-1852), Scottish pioneer in Los Angeles, with his Indian wife Victoria and her two children, Felipe and Maria Ygnacia. These figures are purely American types, Edstrom pointed out, adding, "The spirit of the thing is thoroughly indigenous."

Hugo Reid was the grantee, in 1941, of Rancho Santa Anita, comprising more than 13,000 acres. He was justice of the peace in San Gabriel, accountant and auxiliary administrator in closing the business of secularizing the mission property, member of the Ayuntamiento (City Council) of Los Angeles, and later of the State constitutional convention. He was master of the schooner "Esmeralda," one of the '49-ers, owner of what is said to have been the finest private library in southern California, and author of almost the only source of information on the now extinct Indians of Los Angeles County.

The monument is made of artificial stone. On the base thirty-seven inches high which stands on a sub-base sixteen inches above the water of a lily pool, Mr. Prescott has placed the design in low relief of a team of oxen drawing a *carreta*. For years the *carreta* a primitive ox cart, was the only type of vehicle used around Los Angeles. Victoria, a timid soul, would never trust herself in a carriage; so when she went to town to call on her society friends, she came in the ox cart. Other figures around the base represent Los Angeles County Indians with their horses.

Sponsoring organizations cooperating with the Federal Art Project in the creating and placing of the monument are the Women's Service Auxiliary of the Los Angeles Chamber of Commerce and the Los Angeles County Department of Recreation Camps and Playgrounds. An elaborate program is being planned for the unveiling.

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DON AMECHE

By GLADYS H. RICHARDS

SNUGGLED into a dark green background that permits a right to left view of the San Fernando Valley lives a family named Ameche. The man of the house is Don. You can hear him every Sunday on a coast-to-coast hookup, and you probably saw him in "You Can't Have Everything."

Although one of the greatest "finds" of Hollywood, Don Ameche lives modestly with his wife, two children and three dogs. He loves horse racing, poker and beach concessions. He is becomingly debonair, and the impression of nonchalance he gives is real.

Today while dividing his energies between his two loves—radio and pictures—Don Ameche at twenty-seven is a delightfully boyish husband and father. A daily swim in the small pool on his Encino estate is a ritual for the two boys. Richard at three years, and Don, Jr., at eighteen months, are already sportsmen. A daily nap slightly interferes with their games, but Mrs. Ameche is a capable referee.

While planning a new Colonial home in the same secluded district, the Ameche family will stay for the next year at their present location. Completely equipped with a tennis court, yard furniture, picturesque gardens and stately trees, the home is not easy to leave.

Privacy is afforded the family by a high iron fence which marks the property. A long driveway leads to the Spanish home. Before the loggia is a circular grass plot which affords an unusual view from the living room. Several arches grace the front of the house. The tan stucco of the exterior is blended into the beautiful garden by the dull red tile roof. One story in height, the house gives a first appearance of being designed on a slight arc.

Dogs shrilly greet visitors and their approval must be gained. There are no bodyguards on the property. Sheila and Bridget protect the Ameche's most valuable possessions—their babies.

Sheila, pictured with her master, is a thoroughbred. She is a pedigreed Irish setter bred in a Chicago kennel. She was raised by the Ameches when they lived in Chicago. With the advent of Richard, however, the dog attached herself to him and has never deserted her post.

While Sheila adopted Richard, Bridget, a thoroughbred cocker spaniel, took a fancy to Donnie. Although the youngest is not as investigative as the older boy, the same precautions are exercised.

So lives Don Ameche—in a typically American home doing typically average things. Born of Italian parents, Don uncovered a flair for the theater probably inherited from some long-forgotten bard ancestor.

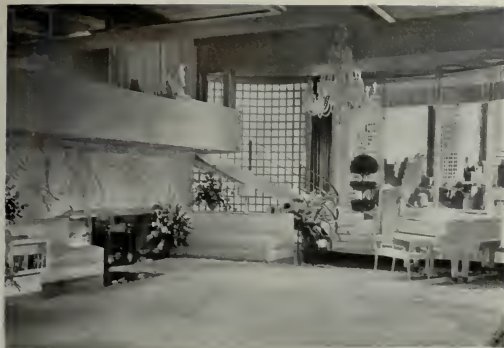
By imitating the voice of a much-admired instructor in one of the many schools he attended, he developed the same low-pitched qualities that make him a master of the spoken word.

While Don was selling tickets at a football game one Saturday afternoon, a producer who remembered his face from a college theatrical gave him a chance at the stage.

Several sketches on Broadway amounted to nothing until a long-distance call from Hollywood brought him on a hurried trip across the continent. He had taken a screen test in New York with a girl who was being considered for pictures. He was just an accessory.

Hollywood quaked and put the house detective on the job to locate "the talented young man." The rest of the story has rewritten Hollywood's formula of hard luck and sob stories.

But Don isn't going back on his luck. Although he's a star now, a few years might show that he was another comet. So as he remembers the other flashes, he resolves to be one star anchored to the ground.



WHEN A ROOM IS A STAGE

By EDWIN TURNBLADH

WERE life like a movie, where entrances and exits are scheduled, where the conversation at a bridge party is previously gone over, deleted, and censored, and where a hostess may be comfortably certain when the guests are going home, the work of interior decorating on a movie set could be more like home decoration. Instead, a chair, a hearth, a door, or an alcove becomes placed to meet a scenario—the prepared steps and gestures of the players.

A movie set is not built for "a heap o' livin'," but for hardly a day or an hour of it. Hence the studio decorator can proceed beyond the livable aspect or practicality—and he may advise cellophane drapes or glass Venetian blinds. A striking photographic suitability renders glass uniquely preferable on a studio set—plate glass doors, mirrors, and glass brick.

Films have created vogues of design for interior decoration far from Hollywood. Picturegoers request plans and details of a home or an interior they have enjoyed on the screen. It is likely that the Elizabethan decoration of the forthcoming Fred Astaire picture, "A Damsel in Distress," may cause some inquiry about that period of design.

Art directors, like Van Nest Polglase of the RKO studio, may create a style or adopt some design such as Georgian or Empire and stylize it—making some accentuations and some changes of color or perhaps of upholstery. Two styles of modern are often preferred—the square straight line modern of the German school, and the stylized modern as in the Rogers and Astaire pictures.

Any personal predilection for flaming reds or other soprano colors is kept under iron control by an art director. Subdued colors are invariably advisable. The lighter tones of blue and gray, or cold gray, are mechanically wise.

Judging from the enticing penthouse designed by Van Nest Polglase for the next Ginger Rogers and Fred Astaire movie the film ought to be titled "An Interior Like That" instead of "A Love Like That." The light fans, light browns, and sepia photograph a rich soft variety of gray. In the hotel suite, below, the walls are a blue gray, the woodwork white, and the furniture of light contrasting colors.



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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

A Catalog of Americans

A NOVELIST is constantly engaged at describing men and women. Washington Irving whittled out Ichabod Crane, Nathaniel Hawthorne drew the sad gray lines of Hester Prynne, Mark Twain cartooned Pudd'nhead Wilson.

Because novelists, newspaper reporters, and other types of scribblers are professional photographers of the separate eccentric charm that marks each human being, I have often thought a graphic Catalog of Americans could logically be compiled—a reference guide of short but rounded descriptive paragraphs on school book American personages, observed by some contemporary writer, mostly casually, through a letter, a news story, a journal, or a diary—at the legislative chamber, the White House, a social party, or on the avenue.

I think a Catalog of this kind could cast some bright and profound light and sparkle on the procession of varied characters which flies through the pages of American history. I am restless to locate more treasure like the jewel on Franklin D. Roosevelt—"as urbane as a newly laid egg."

I want to try a Catalog to bring cheer to children's homework, to add more honest and zestful knowledge than the average encyclopedia, and to be altogether good and picturesque leisure fare. Maybe I'll never get to the ambitious project, but I've launched my research, provoked to a fine fervor by the discovery of some unique sketches of Emerson, U. S. Grant, and Longfellow among letters by Oliver Wendell Holmes.

Writing to John Lathrop Motley, on April 3, 1870, "the Autocrat of the Breakfast Table" remarked that Emerson "always charms me with his delicious voice, his fine sense and wit, and the delicate way he steps about among the words of his vocabulary—if you have seen a cat picking her footsteps in wet weather, you have seen the picture of Emerson's exquisite intelligence, feeling for a phrase or epithet—sometimes I think of an ant-eater, singling out his insects, as I see him looking about and at last seizing his noun or adjective—the best, the only one which would serve the need of this thought..."

Sass for the Gander

Writers and artists collect clippings of what critics say, at least a few odd ones do, I guess—but I suppose practically no critics paste a scrapbookful of what is said, or rather, muttered about them. Most novelists, musicians, and painters concur with Destouches that "*la critique est aisée, et l'art est difficile*." Darn difficult.

Mark Twain, in his *Autobiography*, phrased the opinion in classic language—of which musicians may make a neon sign and hang on their fronts at recitals, or which novelists may cause to be printed on their book covers—like a "Whooping Cough" sign to keep out critics, or painters place over their work in lieu of "Please Don't Handle!"

"I believe," said Mark Twain, "that the trade of critic, in literature, music, and the drama, is the most degraded of all trades, and that it has no real value—certainly no large value. When Charles Dudley and I were about to bring out *The Gilded Age*, the editor of the *Daily Graphic* persuaded me to let him have an advance copy, he giving me his word of honor that no notice of it should appear in his paper until after the *Atlantic Monthly* notice should have appeared. This reptile published a review of the book within three days afterward. I could not really complain, because he had only given me his word of honor as security. I ought to have required of him something more substantial... However, let it go..."

But this is Mark Twain's quotable slogan—bequeathed to all the earth's harassed writers, musicians, actors, and artists—"It is the will of God that we must have critics, missionaries, congressmen and humorists, and we must bear the burden."

Unforgettable Reading

I presume there is no specific test of greatness, whether of a life, a book, or a musical composition, except some strange and arresting characteristic heyond explaining but more real than what we are granted to see and touch with our hands. Now and then, here and there, one suddenly comes upon it, in a deed of grace, a passage of prose, or a line of verse.

At the same time I was reading through the letters by Oliver Wendell Holmes, I chanced across a comment on the life of Justice Holmes—by Walter Lippmann of the *New York Herald-Tribune*. It was written at the time of Justice Holmes' retirement from the United States Supreme Court and was recently quoted by the *Readers Digest*. A scope of wisdom and a certain outstanding lyricism about it make it, I think, a bit of genuine literature. I am pleased to quote the paragraph here:

"There are few who, reading Judge Holmes' letter of resignation, will not feel that they touch a life done in the great style. This, they will say, is how to live, and this is how to stop, with every power used to the full, like an army resting, its powder gone but with all flags flying. Here is the heroic life complete, in which nothing has been shirked and nothing denied—not battle or death, or the unfathomable mystery of the universe, or the loneliness of thought, or the humors and the beauties of the human heritage. This is the whole of it. He has had what existence has to offer: all that is real, everything of experience, of friendship and of love, and the highest company of the mind, and honor, and the profoundest influence—everything is his that remains when illusion falls away and leaves neither fear nor disappointment in its wake."



A carved walnut chest made in the Italian manner that will fit into almost any style of decoration.

CRAFTSMANSHIP IN FURNITURE

By MARSHALL LAIRD

THE history of furniture and its ornament is a fascinating study. Ever since the days of civilization there have been craftsmen creating furniture. The first piece of furniture was the box or chest in which people stored and carried all their worldly possessions. These were used also for seats and from them the bench was developed, and from the bench the chair was evolved. From this beginning a great variety of furniture has been made, as necessity and comfort dictated.

At the time of the Renaissance great strides were made in all the arts. Each country gradually developed its own style. The personality of the people, the architecture, the climate and the materials at hand all served to develop its own particular charm, such as the richness of the Italian Renaissance, the grace of the French furniture, the charm of the various peasant styles, the sturdiness and comfort of the Early English periods, and the elegance and grace of the Georgian furniture.

As the Renaissance movement progressed, artist and craftsman worked together, and produced furniture of such beauty and perfection that it still serves as a model for craftsmen today.

The craftsman of earlier days spent many years learning his trade which was often carried on from father to son for many generations. There were many craftsmen's guilds in those early days. The guilds had rules to insure the honesty of their various products. The master workman was allowed a certain number of apprentices, determined by the number of journeymen he employed. The apprentice cabinet maker was obliged to pass suitable examination, including a finished piece of cabinet work. It is unfortunate that this system is passing, for the craftsman of the older days is becoming a rarity.

With the advent of the Machine Age and quantity production, the methods of creation and distribution have changed. The machine has produced many labor saving devices. However, there can never be a substitute for hand craftsmanship.

Study a cabriole leg on an old Chippendale chair and note how the craftsman has shaped it to a leg of perfect grace and form. In your mind you can see him take it from the clamp, holding it down to the floor, turning it around, replacing it in the clamp, shaving it down here, and rounding there. Study the wood and the finish on the chair. No doubt it will be a beautiful mahogany, with the grain running on each part of the chair to obtain the maximum strength. The finish used, brought out the beauty of the wood as well as preserved it.

Look at the delicate carving on the chair, crisp yet plastic. The carver that made it was a craftsman and an artist. It is only about one thirty-second of an inch deep. He knew that a hand was to be placed there many times. Regardless of the thinness, the modeling is flowing and how superbly it is drawn. There is a spontaneity, a human touch, the result of a sharp tool in a clever hand applied directly to the wood.

The hand turner, like the carver, feels every form he creates. The turnings on hand-made furniture are always worthy of study. There is a varying delicacy in each particular turning.

Wood is a beautiful material, each kind having its own characteristic grain and texture. These should be taken into consideration when planning construction and finish.

If you are desirous of having a fine piece of furniture made, find a shop where a life study has been made of furniture. There you will find someone who can interpret your ideas and develop them to suit your own individual taste with sympathetic guidance. The best craftsmen are drawn to the shop where the best furniture is made, and they will be ready to sharpen their best loved tools to produce a piece of furniture of enduring beauty for you. Take advantage of their knowledge and study. The result will be everlasting joy.



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ANTIQUES

By ALICE R. ROLLINS

THE CHARM OF OLD THINGS

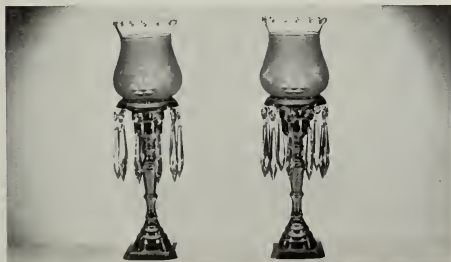
IN THIS day of restlessness and desire for change, it behooves all of us to stop now and then and give some thought to what we are doing to ourselves and homes. Is this habit of continually seeking change, not only in our amusements but in our home surroundings, conducive to restfulness and stability? Are we breaking up those associations which serve to hold the family together? Destroying the memories which everyone sooner or later no matter how far he travels likes to recall of the home he once enjoyed? Do we not instead need to cultivate more of an interest in the things of the past. To become conscious of their deep serenity and repose. It is not necessary in our desire for change to discard all the old things, to which we are accustomed, in order to make room for many of the new furnishings we think progress demands. It will be found that many of these will take their place naturally with the new.

Let us consider some of these old furnishings and see how adaptable they can be. Grandfather's arm-chair and grandmother's rocker are very comfortable, and how much a part of the home life they have been as the years have slipped past. By all means give them a place in the present. Have you noticed how the members of the family as they come in from the day's activities instinctively seek these old chairs for a comfortable rest! Perhaps the chairs do need a little refurbishing, a new covering, and a good polishing, but these things will not take away their restfulness and comfort. And there is the old etching over the mantel. For many years it has been the first thing to greet us as we entered the door. How many quiet hours have been spent in an easy chair before the fire gazing at the old ruin and wondering about the story that is hidden in its ivy covered broken columns, or following the "kine" as they wended their way along the road home in the peaceful eventide. They are always going home to safe shelter from storm and cold. And there is the old clock in the hall. How often its deep striking tones have urged us to be up and doing the day's activities. It is still ready and willing to strike the hours in the years to come and seems to send us out each day with a quiet blessing. Seated in a deep armchair in the library filled with old books and maps of other days, we have been transported on a magic carpet to far away lands of exceeding interest and beauty, or we have read kindly words of wisdom by great men of other days. Life has been made fuller and richer by what they have taught us, but above all else this quiet old room has given us the privilege of thinking for ourselves—something our people today need very much to do. The old silver on the sideboard has a sparkling welcoming smile as we seat ourselves at the table. So, too, the old blue and white china picturing the fairy tale of the far away Chinese maiden and her Prince Charming. It is still our favorite childhood story. And there are grandmother's silver spoons, worn thin with much use and polishing. But how dainty they are and what a feeling of gracious living there is about them. Even the old glass on the table has a special sparkle and a resonant ring that is the heritage of the years.

All these old things and more make for home and its enduring charm and serenity. They speak of times past when leisure and dignity in thought and action were a part of the wholesome everyday living. They represent an aristocratic mode of life when permanence was an integral part of living, and not the restless and superficial life we so often find today. In our contemplation of the past and our collecting of things of the past, we are conscious of a higher standard of living which we somehow have lost in this present day. It is this we need to regain and it must come by individual effort, for it is the individual who builds and in that way the entire structure is uplifted. No matter how we regard antiques whether from the historical, the antiquarian, or the decorative standpoint, they occupy a very permanent place in our homes. We can no more take them out of our lives than we can take off the doors of our houses. They are a part of the structure built by each individual family.

Colonial lamps with frosted globes to soften the electric light inside are hung with crystal prisms. The standards are brass and are of the correct height to use on a mantel, on a console table, on a baby grand piano or in a number of other locations in the modern home. From J. W. Robinson Company in Los Angeles.

Photograph by Preston Duncan



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The beautiful home of Lawrence E. Tripp, Flintridge, California. Architect, Douglas McLellan.



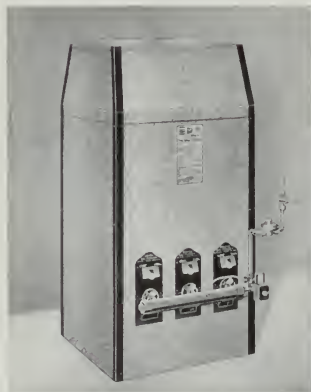
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RUNNING FIRE

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By MARK DANIELS, A.I.A.

TITLES

SOMEWHERE I read the story of a youthful composer who was so impressionable that the nostrils of his creative soul would dilate at the sight of anything more unusual, or larger, than the family cat. On the occasion of additions to the cat's family, he would rush to his room and give birth to a dithyramb or two for each kitten. Upon the advent of a new calf he would compose a cavatina, for the spring crop of dog fennel a pastorella; four extra hoots of the old barn owl and he would have a madrigal in jig time. Some of the compositions were not bad but his titles invariably killed them.

Having yeasted some inspired composition commemorating every event in his neighborhood from the first case of mumps to the loss of grandmother's upper denture, lack of inspiration drove him to his first journey from home. He lived twelve miles from the Susquehanna River but had never seen it, so he decided to pack and go there on his way to a relative farther south, via a new bridge.

He was back before the day was ended, trembling in every hair. Ignoring all questions he dashed to his room, refusing food. The tinnitulation of his mandolin was heard throughout the night. In the morning he appeared for breakfast, hair disheveled, waving a manuscript, his masterpiece, his musical Minerva full fledged from an inspired brain. The title was "The Tubular Bridge Across the Susquehanna Schottish."

PARKING

FOR a time we were satisfied to hire a taxi to go to our parked car, but congestion has begun to force us farther and farther from our offices and shops. It hardly seems fair. After having mortgaged the home to buy a car we are now forced to hire a taxi to get to and from it. Of course we could walk but that is no sort of a thing for a man who owns an automobile to do. We auto-owners are not like the Arizona cow puncher who will walk half a mile to saddle a horse to ride a hundred yards.

San Francisco thought she had solved her citizens' car parking problem when she built the Oakland-San Francisco Bay bridge. The idea was that if you couldn't find any place to park near your office or shop in San Francisco you could drive over to Berkeley or Alameda and park there. But it didn't work because they forgot to build a pedestrian way on the bridge whereon you could walk back.

THE DAILY DOZEN

IT ALWAYS amuses me to see the imitation health fans go through their exercises. Arms extended languidly, bending over that is little other than a nod, deep breathing that is hardly a sigh, blinking their eyelids, and a mad dash for a cigarette and a highball.

I watched one such athlete at the club. He has a home in the country where he raises a few cattle, sheep and chickens. "Great stuff, this," he said. "Keeps you fit." I asked him why he didn't do a little work on the farm and he looked at me in such blank amazement that I refrained from telling him he could get plush-handed picks. I was afraid he'd do it.

HOW TO TREAT AN ARCHITECT

THERE is no record of how Louis the Eleventh treated architects. He swung cardinals in cages, beheaded financiers, and poisoned antagonists, but history gives no detailed account of his treatment for architects, which is something that should be of interest to all.

Of course no one should ever pay an architect. Money is bad for them. When they receive a full fee they break out in a rash and run around in

circles. Never do what they tell you to do until you are out of sight. Letting an architect know that you think he is right may cause high blood pressure. Under no circumstances should you tell him his work is good. It might make him happy, or even smile, and the asylums are full of happy architects.

If an architect has designed a house for you which is admired by all your friends, never admit that he did it. Always say that you and the wife worked it out and just had a fellow draw it up on paper. When this situation is reversed, blame some architect for the whole fool thing. Any architect will do. Don't let an architect try to tell you what kind of paint, glass, tile, lumber or cement to use. When he tries to do that, give him a wise leer and he'll know you are on to him. Ask your cook or use your own judgment and when the paint peels off, you can write nasty letters to the architect. These are a few minor hints but enough to furnish inspiration for other methods of keeping architects in their places, the opinionated bums.

MODERATION

THERE is a *putsch* for moderation that is becoming so violent it is driving reformers to extremes. Some advocates are haranguing helpless audiences hours on end, until they faint in exhaustion.

No doubt moderation in all things is desirable. One should never eat more than a single shoulder of lamb at one meal, or at least not at lunch. As to the amassing of wealth, I suppose a couple of hundred millions should be enough. For sleep, some doctors say fourteen hours a day is enough, but that is a matter for the individual.

Yes, moderation is grand, but I think we should be moderate about it.

COWARDS

THERE are many kinds of coward. They are all slaves to fear in one form or another. Want, of itself, does not make cowards of us but the fear of it does. Poor Moll Flanders prayed to be delivered from want.

As Ecclesiastes wrote, "One is afraid of a height, and terror is on the road."

We fear the sea, tremble in the hurricane, are afraid of snakes, thunder, darkness, failure, poverty, loss of wealth, accident, lies and truth; while "love makes cowards of us all."

But there is one kind of coward, if he can be called such, that has me stymied. He is the man who is afraid to tell of another's good deeds.

RHETORIC IN PRAYER

THE Standard dictionary defines rhetoric as "the art of discourse used so as to influence others." We were taught to think of rhetoric in the light of that definition and to recognize it as such when the speaker began to put on the heat.

Why, then do so many preachers strain to heights of rhetoric in prayer? Do they expect to influence God or their human auditors? If it is the latter, why address prayers to God? Such procedure is like calling in Bill to hear you tell Henry what you think about Joe. Whenever I hear the professionals unlimber a rhetorical bombardment, I have a feeling that the only efficacy of such presumption is that it may arouse the Almighty's sympathy for the congregation.

Perhaps it is due to the order of oratory, which usually calls for prayer following the sermon. After a long session of those stereotyped rising and falling inflections which are so well known that the veriest try of mimics can reproduce them unmistakably, perhaps the preacher cannot modify or control his diction. Nevertheless, frequently one gets the impression that he is struggling for an encore.

Handsome IS As Handsome DOES

Nowhere is this perennial adage more applicable than in the work of the architect.

A beautiful house, for instance, is appreciated by those living in it, only if it provides comfort, and convenient living. And in these days of electrical equipment in every room, hall, and closet in the house, convenience and comfort are practically synonymous with adequate wiring. Adequate wiring alone can supply electric service in sufficient amounts anywhere in the house.

Modern living demands a far higher standard of electrical service than ever before, and all indications point to a rapid increase in the development and use of appliances not yet evolved.

In every home you design, be sure that the wiring plans provide for unrestricted use of electrical appliances. And add a liberal allowance to the wiring for those appliances that are sure to be acquired in the next few years.



PACIFIC COAST ELECTRICAL BUREAU

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A man's living room in tans and browns and Chinese red. The fireplace with its slightly curved chimney breast rises uninterrupted to the ceiling with a narrow niche of concealed light panel accentuating its height. The chromium plated andirons with their heavy crystal balls give a modern accent. The heavy beams are painted a subdued Chinese red lacquer. The drapes are hand-loomed in horizontal stripes of tan and brown. The quarter-circle desk of light-colored Brazil wood is supported by square metal tubing and has shelves for books and magazines. The masculine looking armchair is in black leather with a light beige lapin seat. Paul T. Frankl, A. I. D.



Photograph by Stuart O'Brien

NOTES ON FRENCH PROVINCIAL

By BETTY GILMORE, A. I. D.

In the living room of Mr. and Mrs. George Gummerson, in Beverly Hills, the colors have been taken from Van Dyke's "Cello Player"—brown, leaf green and terra cotta. The light terra cotta walls, the deeper terra cotta poplin, unlined draperies, and rough textured terra cotta floor covering form a setting for the provincial furniture. The divan, of Louis XV period in fruitwood, is covered in brown crackled chintz and the light coral in the flowers and the leaf green of the leaves make an interesting piece. The two chairs, reproductions of a chair made in Santoigne during the reign of Louis XVI, are covered in beige linen with brown and green stripes. By the use of the cotton textures a country feeling is obtained, inviting comfort and informality.

THERE are two words, *simplicity* and *adaptability*, which should govern all decoration, be the home elaborate or plain. Simplicity and dignity characterize provincial pieces of furniture, no matter in what setting they appear.

Therefore, in California, where the farmhouse type of home has become so popular, French Provincial furniture is most suitable and delightful. The great variety of design gives the decorator an opportunity to make the rooms informal and homelike. By using the finer pieces of furniture of the provinces a more refined feeling is obtained, but by using the cruder pieces a much simpler atmosphere can be created.

The term French Provincial covers a vast variety of styles and a long period of time. It is really the rural furniture of France from Louis XIII through the 18th century, its style depending upon the province in which it is made, the proximity of the province to the courts, the influence of the climate and the character of the people living in the individual provinces.

We find that the climatic conditions are really more of an influence on the type of furniture in some provinces than the influence

of the court. For example, in the northern provinces of Artois, Picardy, and Flanders, where the winters are cold, the beds are built in, sometimes being enclosed by wooden doors, sometimes by heavy draperies. Up to the 17th century they were Gothic in feeling, but with the 18th century they fell under the influence of the Parisian court and became less heavy.

In the southern provinces lighter pieces of furniture were made. Brittany and Normandy beds were separate pieces of furniture, chairs had straw seats and open ladder backs. Alsace developed its own peculiar style of painted furniture, a style especially adaptable to a home decorated in peasant manner.

The *armoire* or large household cupboard is the most important example of provincial furniture, its style varying with the province in which it is made. The tables range in type from heavy Gothic oak construction to the delicate curved lines of the Louis XV style.

Many French rural cabinet makers in the reign of Louis XVI used veneers and inlay. Some of the pieces were very Sheraton in feeling, which is confusing for the layman to recognize. There is a definite graceful curve, an arrangement of flowing and straight lines,

(Continued on Page 40)



Photographs by Gabriel Moulin



A BEDROOM
IN A PENTHOUSE
IN SAN FRANCISCO

GEORGE M. HYDE, A.I.D., INTERIOR DECORATOR

A modern bedroom atop a modern city. On the walls a veneer wood wallpaper has been used with a sapphire blue ceiling. On the floor a circular sapphire seamless rug in the same tone as the ceiling is laid over a carpet the same color as the wood veneer wallpaper. The furniture in a wood similar in tone to the walls has hardware of chrome and sapphire blue. From the blue glass cornice hangs a plain deep eggshell raw silk curtain trimmed in the sapphire blue. The furniture is covered in a blue corded material with contrasting trimming and the bedspread matches the curtain. The electrical fixtures, the radio by the bed, the pictures, the vases and the incidental furniture are all in colors to meet most amicably the scheme of the wood veneer and the sapphire.



Photographs by Fred R. Dapprich

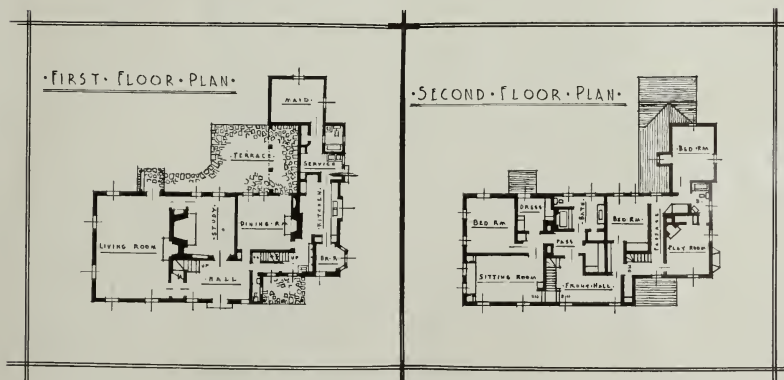
RESIDENCE OF DR. AND MRS. STANLEY O. CHAMBERS

Beverly Hills, California

GERARD COLCORD, ARCHITECT

SIMANK-SEARCY, INTERIOR DECORATORS

SCHOEN & KING, LANDSCAPE ARCHITECTS





A Dutch Colonial Farmhouse, reminiscent of the pre-Revolutionary homes our forefathers built so simply and so solidly in southeastern Pennsylvania, has the same qualities of comfort and hospitality when built in California.

The exterior is of wood siding and local stone of warm gray tones similar to the field stone found in Pennsylvania. The walls, incidentally, are twelve inches thick. Double hung wooden windows have the customary fifteen lights downstairs and twelve upstairs. The lower shutters are solid white panels hung on strap hinges with black hardware; the upper shutters are painted an old Colonial green. The roof of extra heavy shingles in blended shades of brown has typical box gutters set right on top.

The interior of the house is in close harmony with the sturdy simplicity of the exterior. In the entrance hall the winding stairway behind a door is typical of the period. The walls are a warm white, the fireside bench is covered in a hand-quilted calico in yellow, turkey red and green. The antique hooked rug has the diaper pattern in reds and browns on a beige background. Above the seat hangs a Baxter print in an old Hogarth frame while black and white etchings adorn the other walls. In the living room which decorates this month's cover, the old Sheraton sofa wears a blue textured wool cover with cherry red pillows. The large chair is covered with chintz of small red flowers on a beige background. The walls are painted in warm white, the woodwork and mantel are in honey pine. The drapes are turkey red background combining off-white, cream and blues. The carpet is a textured beige flecked with brown. The old square piano, the early Chippendale chest of drawers with the jigsaw mirror above, the country English wing chair covered in blue and white linen all create an atmosphere of warmth and friendliness.



The upstairs study has a friendly window seat which makes room for books and magazines on either side. The cushion and pillows are blue wool banded in red. The comfortable chair is in blue and red calico. The curtains are of yellow red chintz in an all-over pattern in blues, brown and yellow. The cream-colored wallpaper has a small flower design in yellow-red. The woods in the room are cherry.

In the library is an old stripped pine slant front desk with its pewter student lamp and old pewter ink pot. The sofa has a pine frame and is covered in a hand-loomed wool plaid in blues and white. The chairs are upholstered in pine colored wools, welted in blues. The drapes are brown linen with a small design of red and white and are bound in red. The prints framed in maple are part of a collection. Almost all the accessories are early American with the exception of the white whale oil lamp which is French. At the bottom is a view of the huge fireplace with all the appropriate and fitting paraphernalia and, believe it or not, the huge wooden beam is concrete.

It is a home where one's romantic fancy could leap like those hearthflames—where one could hardly be surprised to greet William Penn at the door or General Washington inquiring about making the home a field headquarters, or where the call "The redcoats are coming!" could almost echo down the road. But that old-fashioned clock on the mantel says "8 o'clock—1937," and the electric lights confirm the century.



MODERN PAINTINGS IN INTERIORS

By HAROLD W. GRIEVE, A. I. D.

CALIFORNIANS of a delicate artistic nature occasionally experience a faint twinge at witnessing the discordant scene of a housewife robed in a Japanese kimono, seated on the porch of a Spanish bungalow, stitching an early New England patchwork quilt, while she converses, perchance with a Middle Western accent, with her husband—

dressed in late California swimming shorts while he waters the lawn.

A like clash of colors, themes and geography can exist within the interior of a home—between paintings and the room. Instead, pictures may enhance the decorative style of an interior. A painting can be used as the color foundation of a room. Select some tone to

paint the walls, another for your floor color. In order that a period room will have some of the life of today and be relative to our times, use a modern painting or two—but don't buy a California landscape because you happen to have a California living room.

A California landscape on the wall of an Early American room is really an unforgivable recitation in history, for which you should be kept after school. California was unknown to the early Americans. Strange as it seems, they were not thinking of moving to California then.

Don't just buy any picture unless you have a gallery of your own. Do not feel because you have bought an expensive painting that the decorative value will balance. Be sure that the mood, color, style and subject are in harmony with your room. Consult your decorator first. How much color and life can be given to a dull hall with the proper painting!

Mr. and Mrs. Edward G. Robinson have



A winter scene by Robert Strong Woodward in the home of Norman Krasna is just the thing to give perspective and light to the dark end of this room. It is exactly as if you were looking out onto a New England countryside. In the new home of Bing Crosby a still life by Marian Olds in tones of mauve, green and off-white was the inspiration for the Georgian interior. The flowered curtains have the same form and coloring, while the tan rug repeats the tan in the painting. The dignified Chippendale chairs are covered with a green damask blending with the leaves of the peonies.



one of the finest private collections of modern paintings west of Chicago. Their English home in Beverly Hills is an outstanding example of period interiors decorated with modern paintings. The color schemes carefully chosen as suitable backgrounds for paintings of varied colors and moods have been intelligently handled. The living room has repose although it contains eight different paintings.

There are some very good unknown young artists who paint worthwhile pictures. However, if you are Scotch, a painting by a recognized and established name such as Robert Strong Woodward might not only suit your decorative scheme, but increase in value and be a good investment. After a while it gets to be like collecting first editions. Read Ambrose Vollard's book, "Recollections of a Picture Dealer." There are many fine paintings today, just waiting to be found. In the last ten years the George Bellows lithographs started at thirty-five dollars and are now ten times that amount. But money should not be mixed up with art. Buy the pictures you enjoy the most and then build your rooms

around them.

Some good paintings, sculpture worthy of mention by Djei, all have their place in decoration, be it home or office. The importance of the paintings as decoration has increased with the simplified modern treatment of period rooms. The architectural background has been brought more in accord with present day feeling for simplicity and in period decoration an interpretation is used rather than a faithful copy of style and period. The simple direct style of modern paintings seems to fit this character of decoration.

Hitherto the typical California landscape, mountains, sycamore, and arroyo, has done much to condemn the use of painting as decoration in California. They have been hung with no regard to the decoration of the room.

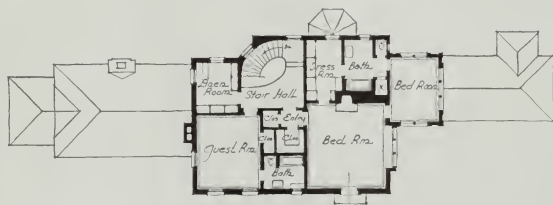
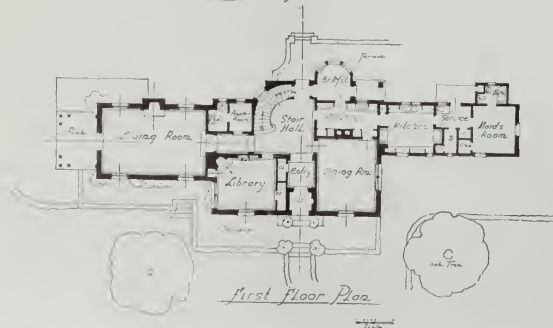
Though there is war in Spain and war in the Orient, at least we may have peace in the parlor—no clashes of color or decorative design. Perhaps your interior decorator may help to preserve peace and goodwill between pictures, walls, and furniture. He is the professional mediator among those warring elements.



In the dining room of the Moyer Stephens' mile-high ranch a fruit painting by Trow Stephens was the starting point for an unsophisticated, charmingly crude dining room. The warm colors of the painting are an accent to the cool greens of the room. In the dining room of Mr. and Mrs. Ernest Lubitsch a Mexican flower girl by Alfredo Ramos Martinez dominates the scene. The heavy beams, the cedar and antique silver of the chandelier are in the Mexican manner which is heightened by an unusual and highly decorative use of tiles. The light cedar furniture catches the background of the painting, the plaid of the chairs repeats the color of the flowers on the muchacha's head.



Photographs by George Haight

*Second floor Plan**First floor Plan*

THE FLINTRIDGE RESIDENCE OF
MR. AND MRS. LAWRENCE TRIPP

DOUGLAS McLELLAN, A. I. A.
ARCHITECT

HAROLD E. ROSSITER
LANDSCAPE ARCHITECT



A French manor in a sea of ivy surrounded by beautiful trees which add to its air of informal hospitality. The roof is of heavy hand-split shakes, the brick walls have been painted a neutral gray and the trim is of a sage green so that the entire house seems to withdraw into its natural surroundings. The two one-story wings build up in an interesting manner to the central mass.

The terrace in back is paved with flagstones and has a paneled roof. Looking out upon the garden it makes an ideal spot for a chat and a cup of tea or a quiet afternoon with a good book.





The interiors of this French home are naturally carried out in the French manner with a charming sophistication that is wholly inviting in its air of studied informality. All the colors in the house are subdued, soft and faded. In the living room careful attention has been paid to the architectural details, the cornice, curtain boxes and the fireplace which is carved out of solid figured walnut with a rosetta marble facing and hearth. The firebox is laid in herringbone splits of an old gold color which ages beautifully. The colors in the room are bone-white, peach and a lovely yellow green. The rug is light green, the drapes have a green background with figures in tans and sepias. The two love seats in front of the fireplace are covered in a hand-blocked linen of off-white with blues and golds and a soft shade of rose. The simplicity of the trumeau is especially appropriate and in keeping with the simple dignity of the room.



The library is paneled in solid figured walnut with a matched stumpwood panel above the Louis XVI mantel carved out of solid walnut with facing of verde antique marble. The bookcases are recessed and recall the spacing of the panels. The cornice is carved in a leaf and rosette motif. The colors of the room are picked up from the lovely Oriental rugs—the drapes are a soft golden damask—the ceiling a faded pink. The two chairs are a deep warm salmon color.



Upstairs is Mrs. Tripp's sitting room where she directs every detail in the management of her home. A feature of the room are the three windows which overlook the gardens and the sliding doors which lead onto a balcony. The walls and ceiling of the room are of the palest dusty pink—the rug is slightly darker than the walls. The drapes are of blue handwoven French bourette shot with soft beige. The furniture is both walnut and painted pieces of the Louis period.



The dining room is finished in tones of off-white, sepia and dirty pink. Two ends of the room are paneled and scenic wallpaper covers the other two sides. The carpet is off-white, the drapes of antiqued pink satin. Of special interest is the beautiful walnut table with its thick and highly polished top. The chairs are finished in old ivory and do not match the table following the growing trend away from matched pieces. They are upholstered in turquoise with figures in self tone.

The breakfast room is bright and cheerful in blues and yellows. The walls are the palest yellow toned down. The cornice runs all around the hexagonal room and forms a box for the blue and yellow drapes. The interesting looking drum table and chairs are of cherry.

In the guest room the walls are of pale ice green and the drapes are a very lovely old toile in a pale shrimp color with figures in tans, beige and a deeper salmon. The rug is a soft green, the bedspread pale peach, the wallpaper pale green, the woodwork off-white. Simple French furniture makes a pleasantly hospitable room.





Photographs by Mott Studios



INTERIORS
IN THE HOME OF
MR. AND MRS. PAUL WATKINS

Beverly Hills, California

PHYLLIS C. KAISER
Interior Decorator



Nondescript interiors have been made interesting and homelike in their Colonial simplicity. The hall, living room, library and dining room have all been carpeted in a soft wood rose shade. The off-white walls and ruffled bobinet curtains with their grosgrain banding of wood rose give the living room an informal and homelike feel. The colors are soft gray blues, eggshell and green. True simplicity is expressed in the quaint antique furniture, and the lovely accessories of old porcelain, glass and ivory add to the refinement and pleasure of this room. In the guest bedroom is a canopied tester bed, an old Baltimore sofa, a needlepoint side chair. The walls of this room are shell pink, the rug blue, the curtains of point d'esprit white with blue glass tie backs. Here surely is a room to invite a pleasant dream.





Above a music room with walls of gold and a carpet of brick-red velour. The lighting fixtures and metal work are of satin finish chrome. Below the cabinets of amaranth wood have ample room for music.

A LETTER TO THE PUBLISHER

By PAUL LASZLO



SINCE our recent interview, I have found it difficult to prepare a letter which would satisfactorily convey a Hungarian's impressions in an American manner. So, if you will bear with me, I shall endeavor to interpret my thoughts after but one year in California.

My schooling was obtained in Vienna and Paris and my professional experience throughout Europe has given me a broad international view of modern design. Perhaps, in your opinion, after reviewing the accompanying photographs, this styling may be classified as "neo-modern."

All forms of design and arrangement constitute art, and art is international, although we may find it in a different dialect. The European calls for freedom of time and space as his method of living. That is his life. But in America you have a different life; one which is difficult to understand. It is a life among the world's most energetic people and they demand a maximum result for a minimum of effort. This idea in the American commercial existence has been carried over into the home as evidenced by the compactness and efficiency of living quarters. Modern art is a product of our life and experiences. It is not casual; it is not the wish to be conspicuous; it is not snobbish; but it is the expression of our times. It is the art of the 20th century! Modern architecture, an art of today, is the formative speech of the artists of the present era.

Unfortunately, there are many who do not understand this language. Like all famous doctrines, modern art has its false prophets. In the craze to be original, the design has suffered—interpreters of building style have lost sight of the artistic requirements in architecture in many instances, and have devoted attention to "showing off." Much of our modern architecture is not chosen because of conviction, but because of fashion, and this is a detriment unto itself.

Architecture means to gauge space and thereby serves a room.



That is why the art of interior designing is just as important as the art of the structural design. But also in this field in America, it is my opinion there is misjudgment. There is a too evident desire to be conspicuous, so snobbishness is the result. Most often the art itself is lost and objects of decoration which are only secondary become of prime importance. There is no love of artistic values shown, no love of form, and no love of things. It is only natural that this false interpretation of art in building and art in the interior designs does more harm than good in furtherance of the modern movement—this because people shrink from bad taste and instinctively feel that something is radically wrong; thereby condemning the movement and not the individual interpreter.

In my photographs you will notice that the treatment and the working out of my rooms, has been designed and carried out with love . . . love of my work and love of comfort in living. For instance, the man's chiffonier has been provided with every need for a man's wardrobe; space for all the various items so that he will not have to open various drawers looking for shirts, ties, socks, and what not.

The same can be said for the music room. Ample cabinet space was provided for notes and bindings. Compartments were arranged for systematic keeping of the works of the numerous composers.

The built-in bookcase of rosewood was not made to hold books alone, but made with a few additions to enhance the little niceties of life. There is a small bar of metal and glass which can be brought forth; it is equipped with mechanical refrigeration. The bar, like art, speaks every language of the world, beginning with French cognacs and going around the world to come back to famous Scotch liquors. A smoking compartment is also arranged so that a man might enjoy his hours of leisure in this one spot without having to move about for his book, refreshments, or tobacco.

You can see that everything has been given more than considerable thought. It is not so difficult to create a complete home, but to create such a home, one must know not only one's profession, but to understand the wants of his fellow man—to be able to take care of and carry out his spoken and unspoken wishes and desires—and lastly, the artist must enjoy his ability to create.

Above a library in rosewood with a built-in bar and smoking cabinet. Below the cabinet in a man's bedroom where everything is close at hand. The chintz pattern was also designed by Paul Laszlo.





Photographs by McBride & Anderson



THE GARDEN OF
MRS. CHARLES A. PAUL

Magnolia Bluff, Seattle

J. LESTER HOLMES, A. I. A.
ARCHITECT

BUTLER STURTEVANT, A. S. L. A.
LANDSCAPE ARCHITECT

A house with Puget Sound and the Cascade Mountains in the background is of unusual interest because it was chosen for the summer residence of Eugene O'Neill.

Narcissus and daffodils with pachysandra lead into the motor court surrounded by a boxwood hedge and a brick wall.

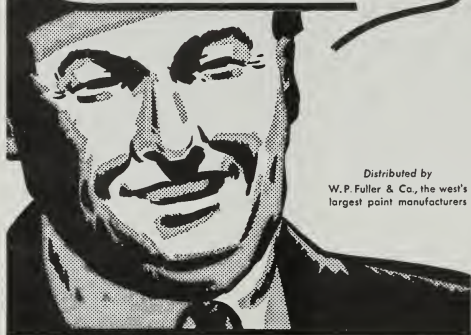
Steps of rugged sandstone lead to the water gardens on the lower levels.



A fountain of circular form has for its center an attractive lead lotus. From the more formal pool, the water cascades to a series of pools, where iris and bog plants have been grouped.



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THE AMATEUR BOTANIST

WITH the memory of the beauty of the kitchen garden at Mount Vernon comes a realization that our modern kitchen garden has developed or deteriorated to nothing more than a bed of vegetables. It has long been my intention, as mentioned in this column some time ago, to develop a line of research into the old herbals; but this takes time, not only in delving into the records of ancient times and locating authorities but also in understanding what the old printings really meant and more or less translating English almost like Chaucer into readable matter for a modern, high class magazine.

In the following article on the kitchen garden by Miss Bernice Ashdown, the mention of certain herbs, in that section devoted to the herb garden, revived my enthusiasm after digging out some of the herbs of the fifteenth century and trying to revive their uses. So I took down my largest herbal which is Gerard's, published in London in 1633 and started to work. One glance at that thirty pound tome was sufficient to discourage any efforts at excavating comments on many of the herbs Miss Ashdown has listed. However, I can not refrain from taking space to quote a few of the virtues of one of the herbs she mentions and which we still call Sage.

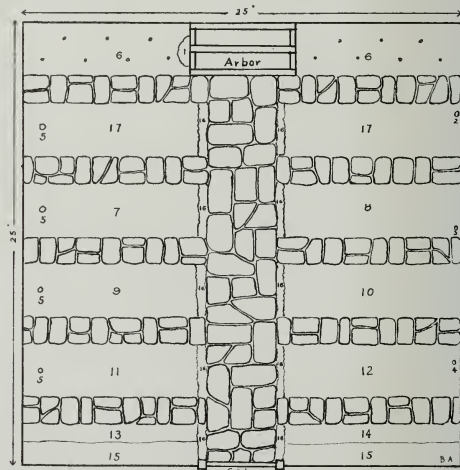
"Sage is singular good for the head and braine; it quickeneth the senses and memory, strengtheneth the sinews, restoreth health to those that have the palsy upon a moist cause, takes away shaking or trembling of the members; and being put up into the nostrils, it draweth thin flegme out of the head."

A Kitchen Garden

The value and importance of the kitchen garden too often is overlooked by the owners of small home gardens. In addition to the economics of raising one's own vegetables, one is assured of their cleanliness and superior quality and flavor due to freshness. Even the smallest plots, holding only a few plants, will more than pay for their care.

For the best results the soil should be well drained, sandy loam of moderate firmness, well enriched with fertilizer. Unlike flower gardens, where plants are grown for mass effect rather than individual specimens, it is imperative to keep the ground in a kitchen garden free from weeds or any other type of ground cover which saps the moisture and food from the soil. Vegetables grown from seed planted in the open ground should be planted thick and thinned out when the plants are an inch or two high. Rotation of crops is practical within the limits of seasons if the soil is always kept well fertilized. Because of their hybridizing characteristics, special care should be taken not to plant squash, gourds, watermelons, muskmellons and cucumbers together. The same precautions should be taken with sweet and popcorn, also the yellow and white varieties.

There is no need for a kitchen garden to be unattractive from an esthetic point of view if it is painstakingly laid out and well cared for. It is of primary importance to locate it where it will always be conveniently accessible taken not to plant squash, gourds, watermelons, muskmellons and cucumbers all and always kept in perfect order. Each garden should be made according to the size and tastes of the family, the selection of plants depending upon their likes and dislikes in food.



The plan shows a 4' flagstone walk neatly bordered by rows of parsley and joined by short walks 18" wide which divide the garden into accessible beds. The walks are raised 4" above the level of the garden, which, in addition to making them more attractive, keeps them well drained in wet weather. The espalier fruit trees are trained flat against the wall in the European fashion, giving more room and adding a note of beauty. The herbs are of easy culture and lend much to the interest of the garden as well as having many uses, including garnishing and flavoring in cooking. A grape arbor terminates the path and shelters a garden seat. Its construction should be sturdy and its rafters at least 8' from the ground.

The following is the suggested planting list:

1. **Grape var. Rose of Peru (Black Prince)**
A vigorous variety bearing delicious dark fruit which ripens in September.
2. **Peach var. Elberta**
The best known and most popular of peaches. It ripens in July or August, has fine grained flesh and is a perfect free stone.
3. **Apple var. Gravenstein**
The favorite of summer ripening California apples. The fruit is yellow, overlaid with broken strips of red.
4. **Apricot var. Moorpark**
A hardy tree bearing an excellent quality of fruit.
5. **Pole bean (green pod variety)**
An attractive and heavy bearing plant. Sow seeds in hills around poles in May and keep well cultivated.
6. **Sweet, or sugar corn (one row each of early and late varieties).**
Corn should be planted in hills consisting of two or three plants each. The early corn is planted early in May and ripens in July and August. The late variety, sown in June, ripens in September.
7. **Early radishes (six rows).**
Sow in April and they will be ready to pull in May.
Tomatoes (2 rows). Transplant 3" or 4" plants into the garden late in May, after radishes are gone. One half of the plants should be an early variety and the other half late. They will bear from June until October.
8. **Spinach (1 row)**
Plant seed in April and leaves will be large enough to use in May, continuing until the last of June.
Swiss Chard (1 row). Takes the place of spinach all during the late summer and early fall months. Sow in April.
9. **Carrots (4 rows)**
One of the most satisfactory of garden vegetables. If the seed is planted in April they will be ready to pull in July. It is an excellent winter vegetable.
10. **Lettuce (2 rows)**
For earliest lettuce, transplant 3" or 4" plants into the garden as early as the weather permits. Successive sowings of seed into the open ground will give a constant supply. Interplant with egg plant or peppers.
Egg plant. Transplant into garden in late May. They bear from July to September.
Peppers. Rangey plants which require the same treatment as egg plant and bear from August to October.
11. **Early peas (2 rows)**
Peas may be sown into the open ground early in March and bear in late May and early June. Rotate with late cabbage and cauliflower.
Cabbage, late (1 row). Transplant small plants into the garden about June 30 or as soon as the peas are gone.
Cauliflower, late (1 row). Transplant at the same time as late cabbage. It will mature from August to October.
12. **Potatoes (2 rows)**
Seed potatoes planted in March may be harvested from June until August. More should be planted in May for a late yield.
13. **Leeks (1 row)**
For flavoring soups, salads, etc. Transplant in May and they will be ready to use in July.
14. **Onions (1 row)**
Plant seed in early spring. They may be used in late spring while still small or matured and stored for winter use.
15. **Asparagus (1 row)**
A perennial plant, attractive in summer with its fine lacy foliage and a popular vegetable in the spring. May be grown from seed or roots.
16. **Parsley (Petroselinum hortense)**
A low growing biennial with attractive leaves which are used for garnishing and to flavor soups, fish, etc. The roots are sometimes used as a vegetable. Sow seed in early April.
17. **The Herbs**
Angelica (Archangelica officinalis). A biennial or perennial having flat clusters of small blossoms. Seeds are sown in late summer or early fall. The leaves are used as a garnish, as greens, and in salad. The stalks are used as a vegetable and as candied angelica, the seeds for seasoning.
Basil (Ocimum basilicum). A plant growing 1' high having clove scented foliage and bluish white flowers on spikes. Its leaves are used as seasoning. It is an annual propagated by seed sown in the spring.
Caraway (Carum Carvi). The plant which bears the well known Caraway seeds used so extensively in breads, cakes and cheese. Its finely cut leaves are also eaten in salad or as greens. The root is used as a vegetable. It is annual or biennial, and has small white flowers in umbels. Sow its seed in May or early June.

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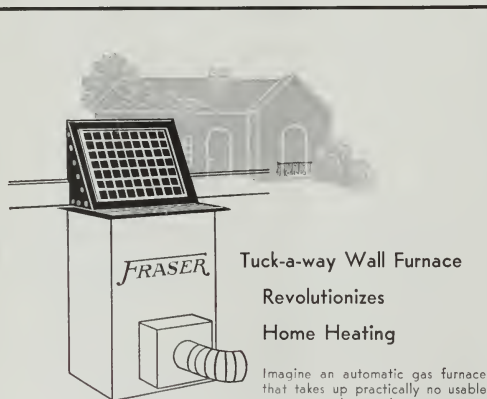
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Chervil (*Anthriscus Cerefolium*). An annual 1½' to 2' high with aromatic parsley-like leaves used as a garnish in salad and as seasoning. Seeds are sown in the spring.

Chives (*Allium Schoenoprasum*). One of the most attractive of plants growing 6" or 8" high and having narrow hollow leaves above which are borne violet colored flowers. Its leaves are used as seasoning in soups, salads and with meat. Propagated by division of clumps or individual bulbs.

Cress (*Lepidium salivum*). Similar to water cress and grows 6" to 1' high. It is used as a garnish and in salads. It grows easily from seed and should be resown often for a constant supply.

Dill (*Anethum graveolens*). An annual propagated from spring sown seed. Grows 2' to 3' tall and has finely cut leaves, smooth stems and small yellow flowers. The seeds are used extensively for pickles and in dill sauce. The young leaves are used in salads and as seasoning.

Horse-radish. The root is a popular condiment used with roast beef and oysters. It is a low growing perennial propagated from root cuttings.

Ramona. Its small gray ovate leaves have a delightful and indescribable flavor; used as seasoning in soups, salads and sauces. It is perennial, propagated by cuttings or division, and grows 1' to 1½' high. It is very popular among the Basques and Spaniards.

Sage (*Salvia officinalis*). A plant often planted for ornament. It has attractive blue blossoms on spikes. Its leaves are gray-green and used for seasoning, dressings, sausages, cheese, etc. Propagation is by seeds, layers, cuttings or divisions.

Tarragon or Estragon (*Artemisia Dracunculus*). Propagated from cuttings, layers and divisions. It is perennial and grows 2' to 3' tall. The herbage is used with meats and in salads, also as a decoction in vinegar.

Thyme (*Thymus vulgaris*). A handsome perennial of creeping or prostrate habit. Its herbage is widely used as seasoning. It is propagated by seeds sown in the spring, cuttings, layers and divisions.

SEASONABLE ACCESSORIES

(Continued from Page 3)

of the Orient, the gaily painted ones from Russia and Austria, to the intricately decorated white leather chests from China, large enough to hold treasures of silks, laces, embroideries, or a cherished group of first editions. Then there are grand old Spanish chests in stained leather or in carved wood, and for a house of peasant inclination the old Dutch and German chests are amusing, while the sea chests of New England give a fillip to the imagination. Also classed as chests are the small carriage trunks of the old South, leather covered and ornamented with brass nailheads but now mostly "gone with the wind."

Sophisticated ingenuousness may mark the selections of the clever woman and emphasize her home beyond that of any other. In ceramics the sculpture grows increasingly interesting, the artists are offering groups as well as single figures. Susi Singer, that rare, small Austrian, sends groups to incite the imagination by the pose, as well as delight the soul with the color and texture. The Jean Manley productions are amusing and are also noted for the color combinations as well as the textural quality of the glazes. Glen Lukens, acclaimed for the grace of his design, always supplies a true note of unmatched color in a bowl or vase.

Glass in its thousand tones and shapes is indispensable. Much beauty is found in the decorative novelties, in bowls and bottles, as well as in the table accessories. The glass of Sweden is unsurpassed, particularly that of Orrefors, that tiny village in Smaaland, where three artists unite to produce this distinctive glassware. Dorothy Thorp provides a glass that is strikingly original and with more than a touch of imagination.

In wood the most fascinating things come from the hands of Emmy Zweybruck of Vienna, a horse with gay trappings and a rider of high degree with a real feather in his hat; quaint children, and the most unusual pots of flowers, not posies in the usual sense but exotic things that call for special arrangements. Wood also offers trays of unusual combinations, metal, bone and leather playing a part, as well as book ends, lamp bases, magazine racks, and the popular small boxes.

The popularity of recessed shelves and wall cabinets make it possible to both conceal and reveal the various small things that are attracted to the house. Many small objects do add color and grace to a theme of decoration, such as old snuff bottles and boxes, seals, scent bottles, groups and statuettes of Staffordshire, flowers of Chelsea production, examples of Meissen porcelain, fragile trifles in an endless series of design. No matter how large the choice of artistic hits the wise woman avoids any intimation of clutter, allowing the restful charm of the interior to remain as a pleasant memory.

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NEW PRODUCTS AND PRACTICES

To assist the home owner in making the kitchen more enjoyable and convenient a National Kitchen Modernizing Bureau has been established and is sponsored by the Edison Electric Institute and the National Electrical Manufacturers Association. The Bureau will advise concerning the installation of new electrical equipment, such as refrigeration, range, water heater, dish washer, ventilating fans, electrical housewares, better light and adequate wiring.

Two new products are being manufactured at the recently acquired plant of the Celotex Corporation, located at Metuchen, New Jersey. One is Celotex Cemesto, an insulation board with a fire resisting asbestos cement surface. The other is Traffic Top, a roofing board with a strong wearing surface. These are now being placed on the market. In addition, several new products are contemplated, all of which will help to round out a complete range of construction materials produced by the Celotex Corporation.

Movie comedians are perhaps the only people who really slip on a banana peel, but almost everyone has more than once skidded on a slippery floor. Now, however, a product called "Warco" has been developed by the Warren Refining & Chemical Company of Cleveland. "Warco" is said to have all the virtues but none of the vices of wax or varnish. It is applied like wax and looks like wax—but it's non-skid.

Prices of plumbing and heating products today are below the average for the past twelve years and 10 per cent below the average prices prevailing in 1930 and 1931, according to a report from the Plumbing and Heating Industries Bureau. These figures serve toward contravening the alleged high cost of building materials. Plumbing and heating prices seem, at any rate, to have consistently lagged behind a rising commodity market.

Looklets at Booklets

Home builders inclined toward wood interiors and paneling will be led aright by several new booklets from the National Lumber Manufacturers Association. They are titled "New Interior Ideas in Wood," "The

Soft Warm Beauty of Paneling," "Mellow Wood Interiors," and "Wood Walls." Each booklet is priced at ten cents but the plans and designs are worth very much more.

Palco Wool Insulation made from shredded Redwood bark has literally proven itself "The Insulation of the Ages" by protecting the Redwood tree through hundreds of years. Palco Wool is a California Redwood product, handled in retail yards, and its story is covered by a new 16 page, 4 color booklet, "For Comfort and Economy," published by the Pacific Lumber Company. When first introduced six years ago, Palco Wool soon won recognition in the refrigeration field where there was a need for an efficient, permanent, economical insulation that would not settle. Filling all three requirements, its use extended rapidly, and it is now a regular stock item in most California lumber yards.

News that the Griffith Observatory at Los Angeles used Douglas Fir Plywood for its concrete forms is contained in a booklet issued by the Douglas Fir Plywood Association, at Tacoma, Washington. The bulletin is titled "Reasons why—Concrete Forms of Douglas Fir Plywood." Among a variety of uses, this general product has especially in this decade been applied to the concrete industry.

Another organization is the Metal Lath Manufacturers Association of Chicago, which announces a booklet called "One Hour Plus"—No. 3 of a series of informative literature on metal lath and its uses. The title "One Hour Plus" derives from the fact that Underwriters' Laboratories tests show that wood construction with a protective finish of metal lath and plaster is safeguarded against the attack of destructive fires for well upwards of an hour.

"Less Water—Yet More Placeability" is the title of a booklet from the Master Builders Company, Cleveland, Ohio. Pozzolith is a water-reducing agent in a concrete mix. It builds more dense, more durable concrete and permits faster placing, according to its manufacturers.

Tuck-Way Juvenile Beds—Now the baby's bed can be folded up and carried almost in father's vest pocket. Although the bed can be transported without any difficulty, the next problem is to make the baby more easy to take along. The Tuck-Way Juvenile Bed is announced by the Folding Metal Products Company of Fremont, Ohio.



The Trade-Wind "Clipper" Blower

will pay for itself in a short time by the saving in eliminating unnecessary cleaning and re-decorating where used.

This quiet yet powerful kitchen ventilator is entirely different in principle and design from the ordinary blade type kitchen ventilating fan. The TRADE-WIND is a "Centrifugal" forced air blower capable of forcing air through metal ducts out of doors with little air loss. Its suction capacity is much greater than the blade type kitchen fan. The electric motor is entirely removed from contact with the greasy air stream through the fan adding many years of trouble-free service.

THE LOW COST WILL SURPRISE YOU, little more than the ordinary kitchen fan. Can be installed in new or old homes with little trouble.

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(Ry-Lock "laqueenameled" slats look smart and stay that way. Guaranteed against cracking or peeling.)

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(Ry-Lock's patented Automatic Stop never slips—Worm-gear tilting device works like velvet—both guaranteed to give trouble-free operation for life of blind.)

3. Will color harmonize outside as well as inside?

(Ry-Lock Tutone woven tapes provide choice of 17 color tones for interior, with one uniform color outside. Duplex slats for same purpose—another Ry-Lock refinement.)

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SMALL HOMES
AS WELL AS LARGE

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Electric WATER HEATERS



**offer advantages over
all other types!**

Because it requires no vent and radiates practically no heat, the Thermador Electric Water Heater can be placed in a closet, under a stairway or other out-of-the-way place. Thus it is often possible to place the heater nearer the hot water taps, preventing heat loss from long runs of pipe and saving on the pipe itself. Furthermore, by placing the heater in an otherwise unused space, more working space may be obtained in kitchen or service room without increasing room dimensions . . . a very valuable advantage in small homes.

"Seven Leagues Ahead"

Safe, clean, silent—Thermador Electric Water Heaters have 7 exclusive features which guarantee long life. This longer life plus low operating cost make the Thermador truly economical.

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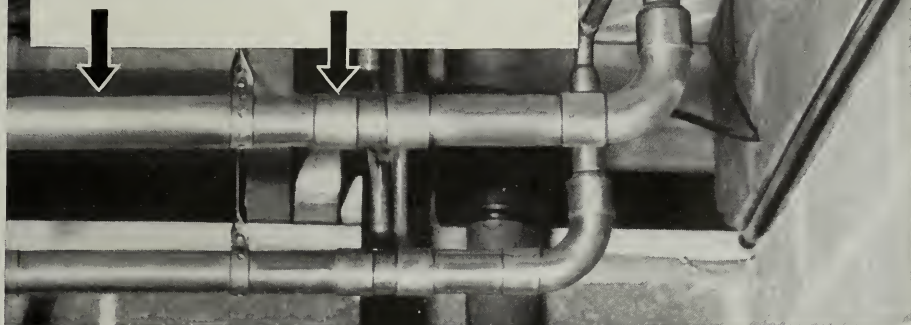
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Anaconda Fittings have long cups to give longer and stronger solder bond and more support for tubes.



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Soldered joints eliminate pipe threading, making possible lighter weight, lower cost tubes. No wonder this modern rustproof piping is being used in houses costing as little as \$4,000 and \$5,000!

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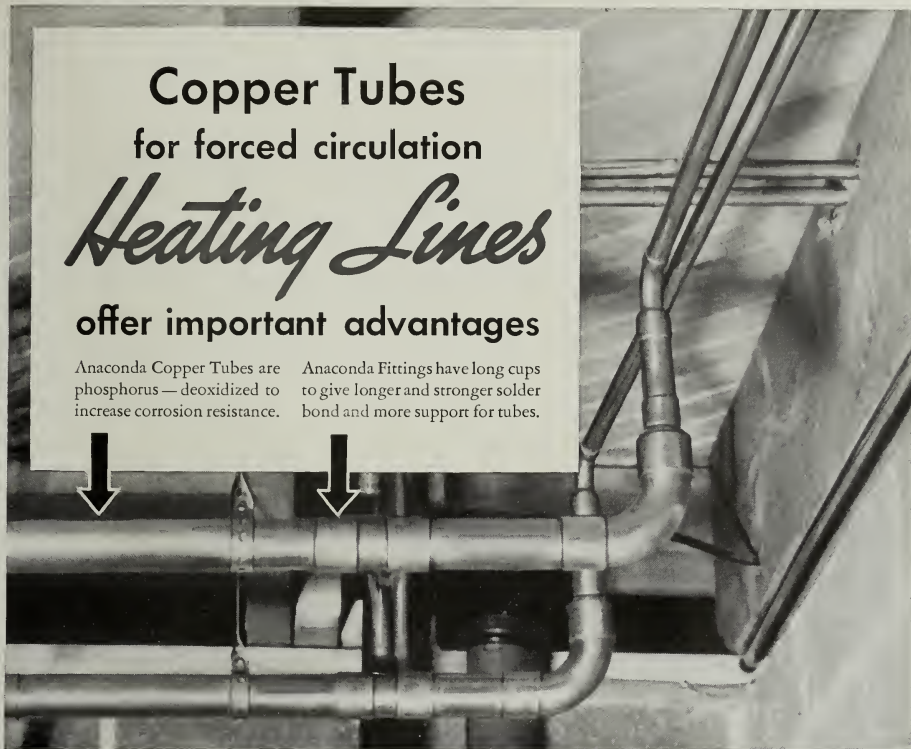
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INSULATION

FIRE PROOF
VERMIN PROOF
ROT PROOF



Construction view showing installation of Pak-Felt

COAST INSULATING CORPORATION

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TOMORROW

In Today Already Walks Tomorrow

IT MAY be sheer coincidence, but there is undoubtedly considerable significance in the fact that two of the best words to rhyme with tomorrow are sorrow and borrow. Most of us have been told this repeatedly, but despite the advice of our fathers, the philosophy has not penetrated very deeply. Certainly we have not ceased borrowing, either nationally or individually, for most of us have continued borrowing and are now launched on a wave of borrowing sorrow.

This matter of borrowing is not confined to money, neither amongst the professional men nor the manufacturers nor the laborers. In a recent issue of this column, comment was made upon the impending strike of the plasterers and the likelihood of their ever increasing labor cost driving manufacturers and builders to the use of substitutes for plaster. A few days ago one of the larger manufacturers in California was in this office for an hour enumerating some dozen forms of materials that had proven satisfactory as a substitute for plaster. Time is not far hence when a large percentage of interiors that nearly always were plastered will be surfaced with materials superior to plaster, more beautiful and at a price commensurate with a first class plaster finish. This does not come back on labor alone for it is going to be a considerable loss to the plaster manufacturer.

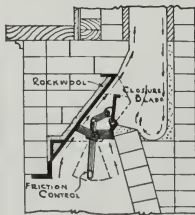
One answer to the plasterers who are striking for an increase in wages from \$12.00 to \$14.00 per day was submitted by the associated builders of Alameda and Contra Costa County. Some ninety odd per cent of them resolved at a meeting to stop all work involving plasterers if this strike proceeded. The resolution seemed to have a salutary effect on the labor disturbers for the report is now that the strike will in all probability be called off.

THE ELECTRIC FARM

WE HAVE had nearly every kind of farm in the United States during the past hundred years with the exception of the electric farm. Dairy farms, vegetable farms, mechanical farms and mortgaged farms, the latter particularly are farms that are familiar to all of us. But now the announcement is out that they are going to make the electric farm a farm of Tomorrow.

At the New York World's Fair in 1939 will be erected and operated a farm that has electric power adapted to everything from drinking soup to shoeing horses. Just how far the electrical engineers can go in the use of electricity in farm activities, no one will know until this exhibit is in operation. We know that farmers can milk with electricity, cure hams and hocks, shave sores on horses' backs and rock the baby to sleep with electricity. But here is one improvement that would be highly acceptable. All that is needed in order to sell full electrical equipment to every farm in the United States is to devise an electrical system of lifting the mortgage.

SUPERIOR FORM DAMPER SMOKEPROOF



A heavy metal form built to greater angles and dimensions with a friction plate controlled damper which forms a perfect throat and down draft shaft. It prevents wrong construction and smoke fireplaces. The damper is easily adjusted, doubling heating efficiency, and should be completely closed when fireplace is not in use, to prevent valuable heat from the furnace being drawn out the chimney and lost.

Rockwool fireproof insulating material is used between masonry and the metal form to absorb expansion and prevent cracks from occurring.



NOTES ON FRENCH PROVINCIAL

(Continued from Page 17)

in even the most simple French rural furniture that gives it a distinct characteristic stamp. The woods used in the provinces were oak, walnut, fruitwoods (cherry and wild cherry), and in the late 18th century a small amount of mahogany.

The beauty of the antique provincial furniture is in its simplicity of line and the finish of the woods. Great care was taken in the selection of the wood to be used in a piece of furniture, even in the poorer homes, and labor being very cheap a great deal of time was spent in the finishing of the wood. Hence, the furniture of the people of Provence, of Normandy, and many provinces, originally well built for utility and polished by constant service, has a mellowness which is impossible to obtain in many pieces of furniture, although they may be classed as antiques.

The wealthy bourgeois of the provinces of Poitou and Vendee, where their lands are rich in vineyards and the climate is moderate, have more elaborate furniture. In Champagne, a country of poor soil and few forests, the furniture is simple and is made of native woods. However, the small hanging shelf, used over a commode, is a characteristic piece from this province. It was made to hold the knives and forks and pewter pieces. In Normandy, among the wealthy bourgeois, are found many commodes of the Louis XV and XVI type.

Except for a few of the northern ones, the provinces were naturally influenced by styles at court, and, contrary to the belief of many—that French Provincial furniture is heavy and very plain in style, we find many true examples of the style of Louis XV which were used in the cities. Especially is that true of the province of Saintonge. However, in the rural districts the materials used for coverings were cotton, quilted petticoats and the *toiles de Jouy* in place of damasks. Nothing was more of an event than the arrival of a new *toile de Jouy*, the design depicting some famous moment of history—a scene with which they could upholster their furniture.

Each province had its individual manner of making furniture, but as a whole the styles of Louis XIII, Louis XV and XVI were the basis of their construction—allowing simplicity to be the prevailing note and doing away with any unnecessary decoration.

Windsor SHOWER DOORS

In America's
Finest Homes

Add beauty, convenience and comfort
to any bath-room

Windsor BATH-TUB SHIELDS

A new idea, pioneered by us. Smart in appearance, smooth in operation, these shields fold neatly against the wall, allowing free accessibility to tubs. Equipped with towel bar and leak-proof rubber squeezes across the bottom. Also three-section folding shields designed especially for 4-foot Neo-Angle Tubs.

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In the Coachella Valley

Taylor and Taylor, Architects

OCTOBER, 1937

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INSULATION

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TOMORROW

In Today Already Walks Tomorrow

IT MAY be sheer coincidence, but there is undoubtedly considerable significance in the fact that two of the best words to rhyme with tomorrow are sorrow and borrow. Most of us have been told this repeatedly, but despite the advice of our fathers, the philosophy has not penetrated very deeply. Certainly we have not ceased borrowing, either nationally or individually, for most of us have continued borrowing and are now launched on a wave of borrowing sorrow.

This matter of borrowing is not confined to money, neither amongst the professional men nor the manufacturers nor the laborers. In a recent issue of this column, comment was made upon the impending strike of the plasterers and the likelihood of their ever increasing labor cost driving manufacturers and builders to the use of substitutes for plaster. A few days ago one of the larger manufacturers in California was in this office for an hour enumerating some dozen forms of materials that had proven satisfactory as a substitute for plaster. Time is not far hence when a large percentage of interiors that nearly always were plastered will be surfaced with materials superior to plaster, more beautiful and at a price commensurate with a first class plaster finish. This does not come back on labor alone for it is going to be a considerable loss to the plaster manufacturer.

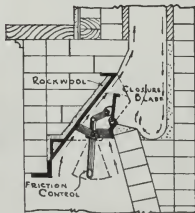
One answer to the plasterers who are striking for an increase in wages from \$12.00 to \$14.00 per day was submitted by the associated builders of Alameda and Contra Costa County. Some ninety odd per cent of them resolved at a meeting to stop all work involving plasterers if this strike proceeded. The resolution seemed to have a salutary effect on the labor disturbers for the report is now that the strike will in all probability be called off.

THE ELECTRIC FARM

WE HAVE had nearly every kind of farm in the United States during the past hundred years with the exception of the electric farm. Dairy farms, vegetable farms, mechanical farms and mortgaged farms, the latter particularly are farms that are familiar to all of us. But now the announcement is out that they are going to make the electric farm a farm of Tomorrow.

At the New York World's Fair in 1939 will be erected and operated a farm that has electric power adapted to everything from drinking soup to shoeing horses. Just how far the electrical engineers can go in the use of electricity in farm activities, no one will know until this exhibit is in operation. We know that farmers can milk with electricity, cure hams and bacon, shave sores on horses' backs and rock the baby to sleep with electricity. But here is one improvement that would be highly acceptable. All that is needed in order to sell full electrical equipment to every farm in the United States is to devise an electrical system of lifting the mortgage.

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NOTES ON FRENCH PROVINCIAL

(Continued from Page 17)

in even the most simple French rural furniture that gives it a distinct characteristic stamp. The woods used in the provinces were oak, walnut, fruitwoods (cherry and wild cherry), and in the late 18th century a small amount of mahogany.

The beauty of the antique provincial furniture is in its simplicity of line and the finish of the woods. Great care was taken in the selection of the wood to be used in a piece of furniture, even in the poorer homes, and labor being very cheap a great deal of time was spent in the finishing of the wood. Hence, the furniture of the people of Provence, of Normandy, and many provinces, originally well built for utility and polished by constant service, has a mellowness which is impossible to obtain in many pieces of furniture, although they may be classed as antiques.

The wealthy bourgeois of the provinces of Poitou and Vendee, where their lands are rich in vineyards and the climate is moderate, have more elaborate furniture. In Champagne, a country of poor soil and few forests, the furniture is simple and is made of native woods. However, the small hanging shelf, used over a commode, is a characteristic piece from this province. It was made to hold the knives and forks and pewter pieces. In Normandy, among the wealthy bourgeois, are found many commodes of the Louis XV and XVI type.

Except for a few of the northern ones, the provinces were naturally influenced by styles at court, and, contrary to the belief of many—that French Provincial furniture is heavy and very plain in style, we find many true examples of the style of Louis XV which were used in the cities. Especially is that true of the province of Saintonge. However, in the rural districts the materials used for coverings were cotton, quilted petticoats and the *tailes de Jouy* in place of damasks. Nothing was more of an event than the arrival of a new *toile de Jouy*, the design depicting some famous moment of history—a scene with which they could upholster their furniture.

Each province had its individual manner of making furniture, but as a whole the styles of Louis XIII, Louis XV and XVI were the basis of their construction—allowing simplicity to be the prevailing note and doing away with any unnecessary decoration.

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Editorial

SCHOOL ARCHITECTURE

THE architects seem to find it impossible to keep from drifting into sheer competition of architectural style in the development of a type of architecture for educational institutions. This is only natural, particularly in a period when there is such a revolution in architectural design. Modern design, eliminating all ornament and depending almost entirely on mass and line, has begun to influence the school architects to such a point that they are drifting away from the fundamental necessities.

If there is any architecture that should have in it the elements of dignity and lofty thought, it is school architecture. During our youth we are extremely impressionable and the repeated contemplation of an inspiring object has a very definite formative influence on the mind. It is therefore vitally important that school architecture be not stripped of all inspiration and all record of past attainments in order to permit the architect to gain a reputation for being ultra-modern. The mental horizon bears a very close relation to the visual horizon and if our children are to attend schools five days a week, they should see to it that not only the scientific and health developing phases of school architecture are well handled, but it is important that there be sufficient dignity and inspiration in the building itself to help develop the growing child along lines of idealism and inspiration.

In San Francisco, Mayor Angelo Rossi has gone far ahead along these lines. It may be thought that he has little to do with school architecture in the city. Nevertheless, his influence and broad vision of the necessities of dignified architecture in public schools has been a powerful influence in developing one of the finest groups of educational buildings in the country. Perhaps he would be kind enough to help school boards in other districts.

CONUNDRUM

HOW many trees does a city have to cut down before it begins to plant them again? How old does a city have to be before it recognizes the value of trees? The great capitals of the world are planted to avenue and boulevard trees, but, of course, they are old. Perhaps the peoples of those cities chopped everything down before they began planting. Or it may be possible that a city must live about so long before it can get through its thick skull the idea that trees in the streets are a blessing to its inhabitants.

We Americans go abroad and come back raving about the beauty of the parks and boulevards we have seen. Then we have the board of supervisors or trustees pass a resolution to rip out the last patriarch of the forest within our city limits because it interferes with construction of a new auto-tor.

What should the Champs Elysées, Unter den Linden, the Ringstrasse, the Mall, be without trees? And just imagine what a glory the Embarcadero in San Francisco would be planted to the giant benefactors of mankind.

SPEED

WHETHER we like it or not, speed is the watchword for almost every walk of life in the United States today. Much as we might like to pause by the roadside to pick a few buttercups, it is getting to be impossible. A leisurely stroll along the boulevard is found only in books of travel in foreign countries. That same being true, it is inevitable that high speed transportation must and will come to the larger cities. The only question that seems to be in doubt is as to whether it shall be above the ground or under the ground.

Although the most popular pastime of the American is keeping things under cover, it is almost inconceivable that there is any question as to whether it is better to travel up in the sunlight and open air or underground in a dark and at best poorly ventilated tunnel. Perhaps some of us really

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles.
Telephone FEderal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
Advertising Staff: Edward S. Townsend, E. B. Wynne, James Gibson.
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CONTENTS

OCTOBER, 1937

Cover—The Entrance to the B-Bar-H Ranch. Photograph by W. P. Woodcock.	
Editorial	2
The Calendar—Announcements, Music, Theater Drama.	3-5
The Art of Ben Kitcher	3
Art Calendar	6
California Poets' Corner	7
Moving Day at the Circus	7
Is American Music on the Upbeat?	8
Modes and Materials	10
Safe and Sound Furnishings	11
At Books and Windmills	13
Running Fire	15
At Home on the Desert	16-17
The Ranch House of Mr. and Mrs. Kemper Campbell, John Byers, Architect, and Edla Muir, Associate	16-17
The Residence of Mr. and Mrs. H. I. Sparey, Gerard Colcord, Architect	20-21
The Residence of Mr. and Mrs. Gabriel Duque, Charles O. Matcham, Architect	22-23
The Residence of Mr. and Mrs. Harold S. Vance, Charles O. Matcham, Architect	24-25
"Merienda," A Modern House at Palm Springs	26-27
Casa Mexicana	28
The Old West with Bath	29
Three Sets from the Picture "Shall We Dance"	30
Women's Styles and Period Furniture	31
If I Were to Make a Garden to Live In	32-33
The Amateur Botanist	34-35
North American Rock Plants, by W. H. A. Preece, Reviewed by Ralph D. Cornell, F.A.S.L.A.	35
Read Well Before Mixing	36
An Open Letter to the Editor	40
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

have mole blood in our veins but by and large it is our opinion that the up-in-the-air location for rapid transit is by far preferable.

This may mean the overhead, but it does not mean the type of elevated road that was the only means of rapid transit in New York and Chicago at the turn of the century. New and attractive and all but silent methods have been and are being devised at the present day which are not destructive of land values and which have considerable attraction for the eye. Until some method of insulating gravity is discovered, the elevated rapid transit system will undoubtedly prove to be the most desirable.

A CONSTRICTED FIELD

THE publishers of this journal have established the policy of avoiding all discussions of politics. They have been commended for this policy by everyone including the editorial staff, albeit the approval of the latter was granted with regret.

It is not that the editorial staff is burning with the flame of the reformer, but rather that, with politics now pervading nearly every activity in our country, a strict adherence to the policy reduces the subjects to be discussed to biblical quotations and cautious comments on architecture, both of which seem to be lacking in punch.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

FALL FLOWER SHOW at Pasadena is held in Carmelita Gardens, opening October 29, and using five acres for exhibition purposes. Dr. Philip Schuyler Doane is the president of the sponsoring association and the organization includes thirty garden clubs and civic organizations. The motif for the fall show is the patio, showing the ideal planting for this necessary feature of the southern California home. Assisting Dr. Doane are J. G. M. Mathewson, vice-president; Mrs. Frank H. Sellers, vice-president; Mrs. H. L. Gianetti, secretary; Robert Casamajor, treasurer; William Hertrich, Mrs. H. A. Jannoch and Fred C. Nash, directors. The cooperating garden clubs and civic organizations include: Alhambra Garden Club, Alhambra Woman's Club, Glendale Garden Club, Huntington Botanical Garden, International Gourd Society, Junior League Garden Club of Pasadena, California Garden Clubs, Inc., Diggers Garden Club, Forty Planters, Little Garden Club of Pasadena, Los Angeles Garden Club, Monrovia Football Garden Club, Pacific Rose Association, San Marino Garden Club, Garden Club of South Pasadena, La Canada Thursday Club, Los Angeles Garden Club, and the Pasadena Horticultural Society.

ANNUAL GRAPE FESTIVAL of Marin County is held at the Kent place, Kentfield, October 2, as usual this annual thirty-fourth event is for the benefit of "Sunny Hills" orphanage at San Anselmo. Mrs. Edward Shea is manager and director of the festival.

THE WEED SHOW, once a novelty is now an annual event at the AmyMay Studio, 460 North El Molino Avenue, Pasadena, and is held October 1-3, the afternoon of Friday, and morning, afternoon and evening of Saturday and Sunday. Flowering and nonflowering weeds, seed pods and grasses may be entered, and accessories are allowed in the arrangements but the weeds form the real show.

OPPORTUNITY CLUB holds the first event of the fall season, a desert bridge party at Hotel Vista del Arroyo, November 10. The club cooperates with the charitable institutions of Pasadena and arranges these benefit parties throughout the season.

ANNUAL RUMMAGE SALE of the Girls' Recreation and Home Club of San Francisco is held November 17 at Larkin Hall of the Exposition Auditorium. Mrs. Daniel Jackson is general manager of the sale.

THE DOLL FAIR is held each year for the benefit of the Convalescent Home of the Children's Hospital, Los Angeles. The date is Saturday, November 27, the place, the Home of Mrs. Lee Allen Phillips, Berkeley Square. Mrs. Malcolm McNaughten is the chairman of the Doll Fair Committee.

LOS ANGELES COUNTY FAIR, which includes entries from the entire Pacific Coast, exists and intermediate points, continues at Pomona through October 3.

HARVEST FESTIVALS mark the early fall days and may be enjoyed at Colusa, October 8-10, at Gilroy, October 13-15, and at Arleta, October 20-21.

SANTA CRUZ announces her 168th Birth Day Party, October 16-17, to be marked by many entertaining features.

THE BAY CITIES FAIR is held at Oakland, October 16-24, including industrial, floral and agricultural exhibits.

JUNIOR CHAMBER OF COMMERCE, Pasadena, holds the annual Sports Day, at the Alhambra Golf Club, October 2, the day of athletic contests is followed by a stirrer dance. The "Follies" is scheduled for October 26.

PACIFIC AUTOMOBILE SHOW opens at the Civic Auditorium, San Francisco, October 30 to continue eight days. Paul Whitman and his orchestra is announced as the featured attraction.

REAL ESTATE ASSOCIATION of California holds the State Convention at San Jose, October 3-9.

THE RED CROSS holds its state conference October 14 with a luncheon at the Elks Club in Los Angeles. Reservations may be made by telephoning EXposition 4123.



THE ART OF BEN KUTCHER

By CLARE TALBOT

UNIQUE are the achievements of an artist who has attained distinction in three fields of artistic endeavor. Yet such is the accomplishment of Ben Kutchuk who has won laurels in the realm of books and bookplates, of art and of the theater. Many may know his striking illustrations in black and white; others may know only his water colors, sketches in tempera, advertisements, or stage-settings.

Born in Kiev, Russia, Ben Kutchuk came to the United States with his family in 1902 to settle in Philadelphia. Upon graduation from high school he received a scholarship to the Pennsylvania Academy of Fine Arts. After four years there, he was awarded the Cresson Traveling Scholarship to Europe in 1914. As he was leaving a friend presented him with a copy of Oscar Wilde's fairy tales "A House of Pomegranates." Upon his return he reread them and was inspired by the glowing prose to do a set of illustrations for this classic.

In 1915 he arrived in New York with a series of sketches he had made while abroad of Diaghileff's Ballet Russe, and four other decorative drawings. These he thought were appropriate for *Vogue* or *Vanity Fair*. It was an ambitious thought that only youth would attempt. Much to his surprise, Herworth Campbell, art director, bought two of the drawings and Frank Crowninshield, editor of *Vanity Fair* advised him to take the ballet sketches to the *New York Tribune*. He was also advised to see *Town and Country*. Here Mr. Cole, editor asked him to convert the other two decorative drawings into covers and the *Tribune* editor bought the ballet sketches and gave them a double page spread in the rotogravure section prior to the arrival of the Russian Ballet with Nijinsky, Bolm, Massine, and others.

It is inevitable that Kutchuk's work be compared to Aubrey Beardsley, yet in place of Beardsley's decadence and macabre qualities, Kutchuk with the essential sunlight of the Russian soul, has added color to black and white by his skill in presenting texture and brilliance. It is also his Russian heritage which delights in the imagery of folk tales, music hall and the magic world of the theater.

(Continued on Page 38)

CALIFORNIA GARDEN CLUBS, INC., hold the Fall Meeting at Del Monte, October 8-10. Hotel Del Monte is the headquarters, and Miss Jessie Earley is chairman of arrangements. Monterey Peninsula Garden Club entertains at sea on Saturday, and the official dinner is held at the Peninsula Country Club, Saturday evening.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, announces another series of illustrated lectures by internationally known speakers at the Shrine Auditorium, Los Angeles, and at the Civic Auditorium, Pasadena. The series opens, October 19, at Pasadena with the Pacific Coast premiere of "African Holiday," motion picture by Mr. and Mrs. Harry C. Pearson. Following this showing, Harrison Forman now in China for "The March of Time" will exhibit newscasts of Shanghai as well as of inner Mongolia and Tibet. Later will be seen pictures of Cape Horn and the Yaghan Indians, the world's southernmost people.

LEWIS REX MILLER, newspaper man, foreign correspondent and university lecturer, delivers a series of evening lectures on "The World from the Press Gallery." Thursday evenings, October 7-14-21, at the Auditorium Century Club, Sutter and Franklin Streets, San Francisco, under the auspices of Alice Seckels and Elsie Cross.

THE MODERN FORUM'S Tenth Anniversary Series opens October 11 at the Philharmonic Auditorium, Los Angeles, presenting Dr. Victor Heiser, author of "An American Doctor's Odyssey." The second event of the course is a discussion of "The Road to Peace" by Aldous Huxley and Gerald Heard, Monday evening, October 18. Speakers of the season include Romola Nijinsky-Upton, Gladys Chate, Thomas Mann, Sinclair Lewis and Mrs. Franklin Delano Roosevelt.

TOWN FORUM HALL SERIES at San Francisco consists of twenty events on Tuesday mornings at the Curran Theater, opening October 19. The list includes Dr. Victor G. Heiser, Mrs. Theodore Roosevelt, Jr., in an illustrated lecture entitled, "Life in the Philippines"; C. B. Rogers, noted explorer of Tibet; Doris Kenyon, discussing "Lytic Silhouettes"; Louis K. Anspercher, poet, philosopher and dramatist; Hon. Ruth Bryant Owen, diplomat; Mrs. Forbes Robertson-Hale, subject, "Can the Modern Woman Afford a Husband?"; Lewis Browne; Vicki Baum; Mary Ellen Chase; John Mulholland; Hon. Agnes McPhail; Every Grover; Thomas Mann; Julien Bryan; H. V. Kaltenborn; Tony Sarg and Jacques Carlier. The series is under the management of Albert Rappaport and Kay McMahon and is based upon like series already established in New York, Washington, Cleveland, Detroit, Philadelphia and similar communities.

CALIFORNIA ASSOCIATION OF ARCHITECTS are in convention at Santa Barbara, October 14-16 inclusive.

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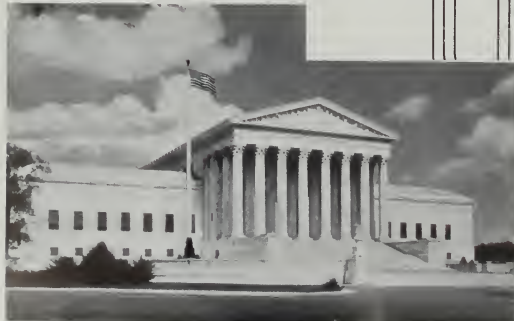
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AMERICAN KENNEL CLUB approved October 10-31 as dates for the Los Angeles National Dog Show, presented under the management of Jack Bradshaw, superintendent for the Los Angeles Kennel Club.

GREENWOOD PREVIEWS, cleverly outlining current world events, books and their makers, music and new plays, are given in California by Aline Barrett Greenwood. Miss Greenwood opens the Pasadena series, October 20, 11 o'clock at the Shakerspeare Clubhouse, which continues on the third Wednesday of each month. Teresa Cloud, under whose management Miss Greenwood appears in Pasadena, announces a varied program of interesting personalities as interviewed by Miss Greenwood, including Margaret Mitchell, author of "Gone With the Wind." The San Francisco series opens October 11, Italian Room, Hotel St. Francis, continuing on the second Mondays of the succeeding months. Miss Greenwood may also be heard at Los Angeles and at Long Beach, Thursdays and Tuesdays respectively.

FLOWER ARRANGEMENT is presented in a series of lectures by the Art Institute, 660 North El Molino, Pasadena. The evening course opens October 12, and the morning series, October 13.

HOLLYWOOD GARDEN CLUB, recently organized, meets the third Monday of each month at Plumridge, 10000 Hollywood. It is open to all garden lovers in the vicinity.

SOUTHERN CALIFORNIA WOMAN'S PRESS CLUB opens the season officially October 5, at the Friday Morning Club, with the new president, Mrs. Grace Frye, presiding. The club is sponsoring the concert by Mme. Margaret Matzenauer, contralto, October 5, at the Philharmonic Auditorium, Los Angeles. Dr. Richard Hageman is assisting artist at the concert.

FORTY PLANTERS, garden club of Altadena, Mrs. Frederick Rivinius, president, hold the first regular meeting Friday, October 22, but preliminary meetings have forwarded the plans of this club for an unusual exhibit at the annual fall flower show at Carmelita Gardens, October 29-31. The theme of the exhibit is South American Flowers.

UNIVERSITY OF INTERNATIONAL RELATIONS of Los Angeles holds the forty-first World Affairs Assembly at Hotel Vista del Arroyo, Pasadena, October 16. Reception at 6:30 o'clock, dinner at 7:00 o'clock.

MUSIC

PHILHARMONIC ORCHESTRA, Otto Klemperer, conductor, opens the season, November 11, at the Philharmonic Auditorium, Los Angeles, under the sponsorship of the Southern California Symphony Association. The season includes twelve symphony pairs and nine Saturday night concerts, six of which will be devoted to the Brahms cycle. There will be no guest conductors but a notable list of soloists appear in the twenty-four week season.

MUSICAL ASSOCIATION of San Francisco announces the symphony season is increased to eighteen weeks this year, opening Friday afternoon, December 10, and closing Saturday night, April 23. The San Francisco Symphony Orchestra is under the direction of Pierre Monteux.

SAN FRANCISCO OPERA ASSOCIATION, Gaetano Merola, general director, presents a season of opera in Los Angeles at the Shrine Auditorium, following the San Francisco production. Opus 10, the first four performances are given: Monday evening, "Tristan and Isolde" by Richard Wagner, principals, Flagstad, Meisels, Melchior, List, Huehn, Clemens, Gordan. Tuesday evening, "Lakme" by Leo Delibes, principals, Lily Pons, Molsen, Pinza, Cehanovsky. Thursday evening, "Aida", Giuseppe Verdi, principals, Cigna, Castagna, Martelli, Bonelli, Pinza, Cordon. Friday evening, "Lohengrin" by Richard Wagner, principals, Flagstad, Meisels, Melchior, Hoffman, Huehn, Cehanovsky. L. E. Behymer is the Los Angeles representative.

CLAREMONT COLLEGES presents the usual winter Artist Course at Bridges Auditorium, opening October 13, with Yehudi Menuhin.

The six presentations of the season commemorate the fifteenth anniversary of Pomona College, founded in 1887.

SAN FRANCISCO STRING QUARTET is heard in concert, October 13, at the Veterans' Auditorium, San Francisco.

FEDERAL MUSIC PROJECT of Los Angeles announces a symphony concert, October 7, at the Philharmonic Auditorium. Victor Young directs the first half, while Gastone Usgili, Project county director, conducts the latter half. John McCormack, noted tenor of the concert stage, gives a brief talk preceding the performance.

CHAMBER MUSIC SOCIETY of Los Angeles will present three concerts in its regular series, the first event will be held early in November. In February the Pasquer Trio from France will be presented, and in April the Budapest Quartet will appear.

OPERA GUILD of San Francisco continues the Gilbert and Sullivan Festival at the Greek Theater, Berkeley. "Pinafore" is presented, October 2, and "H.M.S. Pinafore" is presented, October 16. The operas are presented under the direction of Reginald Travers, with Don I. Baker director of the production. The Opera Guild is a distinguished bay region institution, with other operas scheduled for an early production.

THE BEHYMER COURSE, Philharmonic Auditorium, Los Angeles, includes many attractions, opening with Menahem, October 19, followed by Galli-Curci, November 2. Other concert artists are Kirsten Flagstad, Nelson Eddy, Marian Anderson, John Charles Thomas, Hele Norden, Hartlett and Robinson, Jose Hurlb, and Mischa Elman. Ballets will be the Josses, the Ballet Russe de Monte Carlo, Kar Hindle Dancers. The Salzburg Opera Company presents Mozart's "Così Fan Tutti", and the San Carlo Opera Company is heard.

CONCERT SERIES of San Jose, under the management of Danny Walrath, at the Civic Auditorium, opens with Yehudi Menuhin, October 22.

LORING CLUB of San Francisco, in this sixtieth season, announces three concerts, in December, March and May. Wallace A. Sabin is the conductor, and representative choral programs, including modern as well as standard classics have been selected.

EDUARD STEUERMANN, pianist, makes a solo appearance, October 22, at the Biltmore Hotel, Los Angeles, under the sponsorship of Pro Musica. The opening program of this Society devoted to modern music, features compositions by contemporary composers of the Netherlands.

HOLLYWOOD CHAMBER CHOIR, with Dr. Richard Lert as conductor, is a new choral organization, which promises two subscription concerts in Hollywood during the season. Hal D. Crain, formerly conductor of the Bach Cantata Society is the assistant conductor.

BORIS MORROS STRING QUARTET plan a series of concerts at the Biltmore Hotel, Los Angeles, at the Pasadena Community Playhouse, and at Santa Barbara. Members of the quartet are John Pennington, for nine years first violin of the London String Quartet; Jack Pepper, second violin, a Curtis Institute graduate; Philip Kahane, viola, member of the Philharmonic Orchestra, and Alexander Borisoff, violoncellist, also a member of the Philharmonic.

CAROLYN E. WARE again brings to San Francisco a series of chamber and chamber music quartets. The series opens with the Kolisch Quartet, October 12. The Pasquer String Trio will be heard February 8, and in March the Roth Quartet of Vienna give the program. The Budapest Quartet conclude the series, April 19. Concerts given at the Community Playhouse.

MUNICIPAL CONCERT SEASON in San Francisco under the auspices of the Art Commission promises to exceed in interest the events of past years. There will be ten concerts, six events will be given by the Ballet Russe de Monte Carlo and the San Francisco Symphony Orchestra under the direction of Pierre Monteux, opening January 27.

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SAN FRANCISCO OPERA ASSOCIATION presents the season of grand opera at the Memorial Opera House in a popular and repeat series. The popular series operas, with artists, under the general direction of Gaetano Merola, are: October 23, "Faust" with Martinelli, Pinza, Boerner, Askam, Green, Callahan, Howell, Oukrainy and Opera Ballet with Cimlin, conductor; October 30, "La Traviata," with Cigna, Kulmann, Bonelli, Oliviero, Cehanovsky, Cordon, Kroph, Hathaway, Howell, Oukrainy and Opera Ballet with Merola conducting; November 6, "Rigoletto," with Bonelli, Tumina, Kuman, Corman, Cornish, Sheffo, Jones, Wishart, Hacket, Oliviero, Cehanovsky and Papi, conductor. The repeat series includes, October 26, "Aida" with Cigna, Castagna, Martinelli, Bonelli, Cordon, Pinza, Oliviero, Balfour, Oukrainy and Opera Ballet, with Merola conducting; October 31, "Lohengrin," with Flagstad, Melchior, Meisle, Hoffmann, Huehn, Clemens, Cordon, Cehanovsky and Reiner, conductor; November 3, "Lakme," with Pons, Watson, Pinza, Cehanovsky, Ferrier, Kroph, Luscombe, Callahan, Hackett, Oukrainy and Opera Ballet with Cimlin, conductor; November 11, "Lohengrin," with Flagstad, Melchior, Meisle, Hoffmann, Huehn, Cehanovsky, with Reiner, conductor.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, opens the winter season, November 6, at the Civic Auditorium.

PETER CONLEY brings to San Francisco a long list of artists. The season opens with "Yehudi Menuhin" and continues with ballets, pianists, vocalists, and six seldom heard chamber operas.

SPINET-UNIVERSITY OF REDLANDS concert series announces the Kryl Symphony in November, and continues with artists to follow are Nelson Dwyer, baritone; Bartlett and Robertson, pianists, and the Rath String Quartet.

GILLES GUILBERT presents a lecture series in Pasadena under the auspices of the Caltech humanities division. The lectures are given in two separate series. One opening September 29 is general, the theme, "History and Philosophy of Occidental Music." These are given in Culbertson Hall. The other series, more technical, deals with "Evolution of Musical Technique and Form." It is given at the Athenaeum, opening October 4. Both series continue for eleven weeks and are open without charge to students and persons genuinely interested in music.

PACIFIC MUSICAL SOCIETY of San Francisco offers a series of lectures on "The Literature of Music." Wednesday afternoon at the Fairmont Hotel. Nine lectures are given, four on the opera and five engendered by the symphony season. The operas discussed are the four rarely given works included in this year's repertoire of the San Francisco Opera Company. They are "The Masked Ball," October 6; "Lakme," October 27; "Fidelio," November 3, and "Norma," November 10. Aurelia Reid Cunningham is the speaker.

THEATER NOTES

MEXICAN PLAYERS, at the delightful little theater in the Padua Hills, north of Claremont, present the dances, folk songs and legends of Old Mexico, woven into two and three act plays of gay romance. The plays have historic value and interest, are authentically costumed, and are vivid entertainment. Mrs. Bess Garner organized and directs this group with Senor Juan Matute as associate director. "Mexico Mi Tierra" is presented each Wednesday, Thursday, Friday and Saturday evening, with matinees each Wednesday and Saturday afternoon through October 16.

COMMUNITY PLAYHOUSE, Pasadena, opens a significant fall season, marking the twentieth anniversary of the institution, and a special schedule of events is to mark the milestones. Two plays are presented each month, each running two weeks with the opening on Tuesday evenings. No performance on Sunday. Matinees on Saturday only. Gilmore Brown is supervising director, and Charles Prickett is business manager. Dates of the fall schedule are: October 4-16, "The Amazing Dr. Clitterhouse," by Barre Lyndon.

October 19-30, "Accent on Youth," by Samson Raphaelson.

November 2-13, "The Old Maid," by Edith Wharton, dramatized by Zoe A'in.

GOLD HILL PLAYERS of Monrovia, in their theater, Shamrock at Colorado, offer the first fall production, "I'll Leave It To You," by Noel Coward, October 14-16. Thelma Laird Schultheis, director. At the monthly Workshop meeting, October 1, Mrs. E. L. Lundberg, a student director, presents a drama, with four members of the Players in the roles. Marcella Ryser tells of the New York production of "The Women" for the Forum, and the cast of the forthcoming play is introduced.

COMMUNITY PLAYERS of Palo Alto offer two Workshop shows in October; and October 1, a dramatic reading of "Seen But Not Heard," followed by a party on the stage, "Pride and Prejudice," by Helen Jerome is to be the November major production.

GATEWAY PLAYERS THEATER, 4212 Sunset Boulevard, Los Angeles, offers "Petticoat Ranch" by Jean Provenza, with Harvey Alden and Nan Smith in the leading roles. Francis Hickson directs.

KATHERINE KAVANAUGH has organized her own stock company which is operatic at the Studio Village Guild Theater, Los Angeles, and is repeating "Every Saturday Night" with the prospect that the play may be seen on Broadway, presented by Shubert.

GOLDEN BOUGH PLAYERS in their Playhouse on Sutter Street, San Francisco, announce "By Candlelight," a new translation of the Viennese comedy, made by Siegfried Geyer, October 7-8. For the winter season the projected list includes "Winterreise" by Maxwell Anderson; Robert Turney's "Daughters of Atrius; Ben Levy's "Art and Mrs. Bottle"; Ibsen's "The Public Enemy"; "The Trilby Opera; and "No More Peace." This group is under the management of Edward Kuster.

THE WAYFARERS, 1749 Clay Street, San Francisco, announce a cycle of Shakespearean plays for the fall season, opening with "Othello," October 14-16. Jack Thomas is the director of this organization.

THEATER AMERICANA, Altadena, selected "Lovely Lady" by Ruth Haggan Cole, with which to open the winter season, October 19-20, at the Recreation Building, Mt. Curve and Lake Avenue. Leslie Poe, writer and assistant director at one of the studios directs. Mrs. C. Brooks Fry is the president of this group.

SAN MARINO STUDIO THEATER in Keweenaw Canyon chose a Western, "Tatters, the Pet of Squatters Gulch" as the opening play of the fall season. The Players have added an olio as feature entertainment, with Mrs. George Lowmes as the star.

THE CURRAN, San Francisco, announces October 4 as the opening date for the Noel Coward cycle, "Tonight at Eight-thirty."

BILTMORE THEATER, Los Angeles, offers "Room Service," a George Abbott production, opening October 4.

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Work of members in varied media.

CORONADO

GALLERIES, Hotel del Coronado: Landscapes and seascapes by Western artists.

CLAREMONT

SCRIPPS COLLEGE: Early fall exhibition, including examples of artcraft.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Through October, paintings by Orrin A. White. Work by members of the art department, and one man shows mark the winter season.

FILLMORE

ARTISTS' BARN: Water colors by Lawrence Hinkley and Robert Clunie to October 10. Opening October 10, oils and water colors by Cornelis Bolke and Jessie Arms Bolke.

HOLLYWOOD

ASSISTANCE LEAGUE: 5604 De Longpre Avenue: To October 9, exhibition of pastel portraits and character studies by Alicia Skjonly.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Etchings and prints, modern as well as examples of the old school.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: An interesting exhibition relating art to the cinema.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in color and black and white.

CHELSEA GALLERY, 8643 Sunset Blvd.: To October 16, Duncan McGregor, Jr., shows paintings of dogs and horses.

HOLLYWOOD WOMEN'S CLUB: Exhibition by members of the art department.

LONDON ART GALLERY, 8638 Sunset Blvd.: Water colors by William S. Bagdasapoulos.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Examples of craftsmanship in metal, showing fine mountings.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: A rotating show of the work of local artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: The work of Martha Simpson of New York.

TENNANT GALLERIES, 8526 Sunset Blvd.: Portraits by Rolf Armstrong.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Fall show, arranged by members of the Laguna Beach Art Association.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Memorial exhibit, the work of the late Don F. Palmerston.

BILTMORE SALON, Biltmore Hotel: Recent landscapes by Jack Wilkinson Smith.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art, small pictures for modern homes.

CHOQUINARD SCHOOL, 741 S. Grand View: First fall exhibition.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Exhibition by members of the California Art Club.

FOUNDATION OF WESTERN ART, 627 S. Garondet St.: Fifth Annual Exhibition, "Trends in California Art," continuing through November.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Landscapes by Hanson Puthoff, "Carla sculpture," by Decco Lani, and water colors by Arthur Miller.

RAYMOND C. GOULD, 830 S. Figueroa St.: Oils and prints, for large and small homes.

GUMPO GALLERIES, 714 W. 7th St.: Decorative prints and paintings.



At the Mission of San Juan Capistrano is the small private chapel once used by Father Junipero Serra and later by Father John O'Sullivan. When David Tausky was painting there he was asked by Father O'Sullivan to paint the chapel. The artist proceeded but the picture seemed to lack something until a Mexican woman and her brood came in to pray for a relative, and as they sank to their knees the picture took on life and color, the human touch bringing a new sense of value to the composition. The painting has taken various prizes, at the National Academy in New York, at Laguna Beach, at the Los Angeles Museum, at the Civic Show in Pasadena, and recently Santa Ana, and is now on display at the Frances Webb Galleries, Los Angeles.

CRAFTON GALLERIES, 3963 Wilshire Blvd.: To October 11, paintings by old and modern masters of the European and American schools. To October 31, etchings by contemporary American etchers.

LOS ANGELES MUSEUM, Exposition Park: October 1 to November 14, California Water Color Society; October 1-31, Paintings by John Rich; Lithographs by Conrad Buff; Japanese Prints.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: The work of local artists.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Painting, sculpture, illustration, advertising and industrial design. Classes are in session all year, both day and evening.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Lithographs in color by French modernists, and black and whites by Picasso.

J. W. ROBINSON COMPANY, 7th and Grand: Exhibition by the Painters' and Sculptors' Club.

SOUTHWEST MUSEUM, Highland Park: Recently acquired collection of American Indian art, and a selection of Indian baskets.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Marion Churchill Raulston exhibits portraits and recent paintings.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Landscapes and portraits by David Anthony Tausky.

U. C. L. A. CAMPUS GALLERY: Children's paintings by pupils of Mme. Galka E. Scheyer, in the Education Building, Room 405.

U. S. C. CAMPUS GALLERY: Art craft, oils, and architectural exhibit.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: October 24 to December 12, drawings by Old Masters, including Italian drawings of the sixteenth century period; Italian and Flemish drawings; French drawings of the eighteenth century, and Italian Baroque drawings.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay St.: Fall exhibition by members of the Association.

OAKLAND ART GALLERY, Municipal Auditorium: Annual exhibition of water colors, pastels, prints and drawings.

PALM SPRINGS

DESERT INN GALLERIES: Exhibition arranged for fall opening.

PALOS VERDES

PALOS VERDES LIBRARY GALLERY: Exhibition by Women Painters of the West.

LOS ANGELES ART ASSOCIATION, 3001 Wilshire Blvd.: Loan Exhibition of International Art.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: The art of the Orient in brocades, silks, embroideries. Chinese and Japanese prints.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by California artists.

PUBLIC LIBRARY, Pasadena, announces an exhibition, opening October 10, of Oriental Art from the collection of John C. Bentz, South El Molino Avenue.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Opening fall exhibition, the work of European and American painters.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the Prints Room throughout October, etchings and drypoints by Mildred Bryant Brooks.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Permanent collection, and monthly exhibitions and programs.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Crafts, old and modern.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Jewelry design.

AMBERG-HIRTH GALLERY, 165 Post St.: New products of the potter's wheel by Glen Lukens, prize winner of this year's National Exhibition of Contemporary Ceramics.

THE ART CENTER, Mercedes Bldg., 251 Post St.: Opening with a group show by members, followed by an exhibition of pastels by Marion Cunningham, and sculptures by Lulu Hawkins Braghetta.

ARTISTS' COOPERATIVE GALLERY, 164 Geary St.: To October 15, portraits by Dr. Rodolphe Kiss of Budapest, diversified subjects.

DE YOUNG MUSEUM, Golden Gate Park: Oils, etchings, and period furniture.

PAUL ELDER GALLERY, 239 Post St.: To October 16, drawings and water colors by Nicolai Hetrovsky; November 18, November 6, drawings and etchings by Mark Misk.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Ninth Annual Exhibition of Oils by Cleveland Artists. Opening October 15, exhibition of contemporary Hungarian paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: To October 3, paintings, drawings, prints by Paul Cezanne; to October 10, contemporary German painting. Photographs by Edward Weston. Annual exhibitions of San Francisco Society of Women Artists.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Monthly exhibitions present the work of local artists and craftsmen. Through October, Business Men's Art Association.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Closed during October.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Continuous exhibition of paintings by artists of Santa Barbara.

FAULKNER MEMORIAL ART GALLERY: To October 29, paintings by Karl Hofer, water colors by Frederick O'Hara.

SANTA MONICA

ART ASSOCIATION, Santa Monica: Fall exhibition by members.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Exhibition arranged by art department.

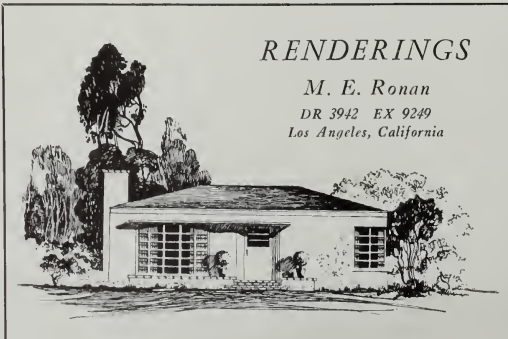
STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Oils and etchings from permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To October 31, Twenty-third Annual Exhibition of Northwest Artists, comprising Washington, Oregon, Idaho, Montana and British Columbia. The Northwest Printmakers Permanent Collection, and Women Painters of Washington.

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One of the largest true frescoes in the United States has just been completed in the Ruth High School in El Monte by Frank Bowers and Arthur Prunier, WPA Federal Art Project artists. The march of progress in California from earliest discoveries to the present is the theme of a running design on the four walls of the patio. For the many figures more than three hundred sketch studies were made and it took eighteen months to complete the two thousand square feet of fresco. The colors are an earthy brown and occasional blues, greens and reds.

MOVING DAY AT THE CIRCUS

By LEO S. GOSLINER

THE attendants at the San Francisco Museum of Art are cleaning up the muss of the Surrealist, Dadaist and Fantastic exhibition. It is late at night! The drawings of Cézanne are already hung on the walls, his lively water colors are stacked on the floor, his oils are still in the vault which has opened during these last few weeks thirty-seven times to receive them. Here comes a frail girl carrying a heavy wooden board in her arms, the one with the fish-shaped hole in it and a spherical mirror mounted so that as she approaches wabbly you appear to dance absurdly upon the ceiling. In her teeth she clutches a card, "The Orator." And here is a young man looking for all the world like a tipsy waiter carrying a fur-covered cup and plate in one hand and fascinatingly tickling his under-chin with the fuzzy spoon. The rope thing looks like a package that has fared ill at the postal authorities' hands. Did you ever see a circus pulling out? How drab the one glamorous band is as it struggles with tent pegs—how weary and tired the acrobats as they pack their trunks, how puerile the clowns as they stow the cockpots.

There is no place where a person is more unguarded than in an elevator. Listen in while descending from a doctors' building and you shall learn of all the ills the world has known. A downtown building elevator reveals many a profitable broker's tip. And so the elevator of the San Francisco Museum furnished the universal proof that San Franciscans were contemptuous, though slightly bewildered with Surrealism.

The San Francisco Art Association in its annual Drawings and Prints exhibit has contradicted the failures of its "Oil" exhibit and displayed superb draftsmanship. There are perhaps too many "tight" drawings but pencil is a "tight" medium lending itself to exactitudes not as easily achieved with other media. But the judges again dove off the shallow end and chose for awards the few pieces of extreme mediocracy that were displayed. Somehow the awards were mostly to those who reminded you of something else. Charles Suren-dorff's "San Francisco Door Step" was reminiscent of Rockwell Kent but not achieving the dignity and grace of William S. Rice's wood engraving. Jack Wilkinson's "Circus Dancers", a prize winner, looked like a Roualt and was one of the weakest charcoal drawings. Lloyd Wulf's "Prayer Room" smacked of Daumier and was far surpassed by that artist's other lithograph.

If he had been born in Keokuk or Tallahassee, if he had been educated for his career at the Chicago Art Institute or the Art Students League, if he had settled down to a life of painting the joys of Portland, Maine or Portland, Oregon, would Paul Cézanne occupy as important a place in the world of art as his French heritage gives him? Without attempting to minimize Paul Cézanne, this question is offered as a query on our art judgments. Will Cézanne continue to overshadow Eugene Speicher thirty years hence? Will Benton and Curry and Burchfield and Brook and Sterne and Kroll be the names to blot out Cézanne and Van Gogh and Renoir? Is not the label "Painted in Paris" becoming outmoded even as the fashion label now reads, "Styled in Hollywood" and the once formidable "Made in Germany" bows before the "Produce of the U.S.A." Now horizons in art are westward toward the sunset.

Are we not revering Cézanne too little as a painter and too much as a dying symbol of a crass Romanticism? Go to the San Francisco Museum and judge Cézanne as an artist, not as a nationalist who derives merit from his rowdy Paris nights, but for himself. Is he honestly the equal of a score of American painters who had the prosaic fate never to have studied abroad? There is no questioning the technical capabilities of the man but as we learn that his art career was dedicated to achieving solidity and body his work is only solid as contrasted to the sponge rubber and feather painting of his contemporaries. The San Francisco Museum of Art furnishes a unique opportunity to study the "Modern Master", presenting oils, water colors, prints and drawings in a quantity never before exhibited in this country. These many displays were gathered only with great difficulty since owners did not wish to part with their "masterpieces". This fact is indicative that Cézanne is the angel of the *nouveaux* collectors and not the subject of the collector who has learned to realize through time that his possession of a masterpiece amounts merely to a trusteeship.

The lesson which the Cézanne show can provide for our local contemporaries is the importance of charm. Not a clear colorist, not a draftsman, even when he tried, not having achieved the solidity he sought, being an incidental "compositor", Cézanne has achieved his stature through charm and naïveté. True the path he trudged through a moraine of idiotic theory, has been worn by succeeding thousands into a broad highway, yet Cézanne is notable not for the thinking which he did but for the weak poor things he left behind. He is to art what Marconi is to radio—a pioneer.

CALIFORNIA POETS' CORNER

ST. MARY'S IN THE MOUNTAINS

(Virginia City)

By EDNA HOLROYD YELLAND

Forced upon the reality of metal bearing mountains
Strangely rise the spires of St. Mary's in the moun-
tains,
Marking the miner's pride more than his hope of
heaven.
Not for God, never for God were these mad hills
riven.

Washoe winds are loud in the streets and the listen-
ing houses,
Desolate in drift and cavern, in the ruined, elo-
quent houses.
Only these inappropriate walls are impregnable;
There is no wind's voice in the nave, in the empty
confessional.

Why do they pray, pale praying saints at the altars,
And why are pale candles alive at the alien altars?
What had the Ophir and Comstock to do with
prayer,
The raw red hungers and the bones of earth laid
bare?

CROSSING THE BRIDGE

(August 1, 1937)

By HELEN BURWELL CHAPIN

The new bridge lofts its towering spires
From sea to sky,
An unsighed masterpiece,
The true cathedral of our epoch,
Devoted to man's use,
Leading him to the long roads
And the open spaces.

Mount Tamalpais lies looking upward
To the sun,
While on the other side
The gray gulls cluster
On waves now green, now purple—
Silver and unlike
A fleet of dreams come home.

AFTERNOON

By PATRICIA O'SHAY

The cactus casts its shadow east,
and east and east the pattern lies
on drowsy, sandy sun and shade
beneath the blue of desert skies.
A little breeze comes eagerly
to whip the sage with stormy hand,
but slacking in the quiet air
falls dozing on the breathless sand.

BEWITCHED

By PATRICIA O'SHAY

The dark is a mask
and the moon its eye—
the trees are quiet as painted trees,
touched and silvered with bits of light
on the weird curtain of the night.

Our Poets of the Month

EDNA HOLROYD YELLAND, who has contributed to this department before, has also appeared in *The Saturday Review of Literature*, *Time* and *Tide* of London, and many poetry magazines. She is the wife of Raymond Yelland, well known Berkeley, California, architect.

A lecturer, a writer, an authority upon Oriental art and a member of the art faculty of Mills College, Helen Burwell Chapin has had poems translated from the Chinese, "The Round of the Year," published by the Eucalyptus Press.

Patricia O'Shay is for the time being, at least, a Gypsy poet, living in a trailer camp in southern California.



THE PARIS EXPOSITION

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Yehudi Menuhin, young violinist, after opening the music season in San Francisco, plays at Claremont Colleges, October 13, at the Philharmonic in Los Angeles, October 19, and San Jose, October 22.

IS AMERICAN MUSIC ON THE UPEAT

By FRANK HEIM

A CITY is considerably judged by its cultural aspects, and Los Angeles seems in a special way favored along the lines of music. Musicians of high ability and world fame have contributed their quota of personality and talent to Los Angeles, and are now making their permanent residence here.

But America does not lack other centers of musical culture. An aristocracy of appreciation has followed upon the establishment of symphonic and chamber music organizations in a number of cities. This culture is, however, still almost exclusively devoted to the maintenance of traditional European standards, and is inclined to take slight note of the native and democratic developments in which true national progress lies. The presence of such a culture in America is therefore not altogether an unmixed blessing; in fact it may lead to certain results of positive evil. The presence of retrospective hyper-refinement in a nation at a time when rugged creative strength, even if crude in its artistic results, should be manifested, may be harmful in its effect upon normal creative progress, especially when, with the backing of wealth, the press, and the academy, it arrogates to itself possession of the true vision of artistic standards.

The music of the American Indian is possibly the oldest form of music we have on this continent. Music and drama are so closely linked in the life of the Indian that it is difficult at times to find them as separate parts of esthetic expression. Indian music is not by any means the generally depicted barbaric discord of tom-toms and rattles which we are prone to imagine. Many tribes possess a keen ear for harmony and key, and have excellent musical instruments. Indian music has been copied and embodied in compositions by many American and European composers.

The first analytical study of Indian music was made by Dr. Theodor Baker, German author, who published in 1882 "Über die Musik der Nordamerikanischen Wilden." Miss Alice Cunningham Fletcher also did some remarkable work in this respect.

American music was at first planted in a very sterile soil; both Pilgrims and Puritans were opposed to the development of the musical art, yet by an irony of fate, their psalm-singing became the cradle which cherished the music of America. As early as 1756 a public-spirited citizen, Stephen Deblois, built the first "Concert Hall" in Boston. Thus, the true beginnings of American music must be sought in the unpromising field of the rigid, narrow, and often commonplace psalm-singing of New England. The two earliest American composers were Rev. James Lyon (1735-1794), sacred compositions, and Francis Hopkinson (1737-1791) in the secular field.

Musical America today is still cold toward the native producer. Concert singers are seldom heard in American songs worthy of their artistry, and orchestral conductors seldom give, on their own initiative, successful native orchestral works, an isolated performance of which has been arduously procured elsewhere. With the people generally, however, the matter is quite otherwise. Americans have never shown a disposition to receive otherwise than cordially the works of their own composers. From Stephen Foster, through the ranks of popular music composers, to MacDowell, to many song composers of the present, and latterly to the composers of music for popular festivals and pageants—wherever the composer has gone directly to the people and served their needs, whether in the sphere of lesser or greater ideals, he has found a ready welcome and a hearty response. The pathway of true creation of healthy growth and achievement for the composer in America today, lies in abandoning competition with European sensationalists and ultra-modernists in the narrow arena of the concert halls of "culture," and turning to the fulfillment of national needs in the broadest and deepest sense. This new movement will call forth new and larger efforts on the part of American composers, who, with their present thorough assimilation of the various musical influences of the world, will lead the nation into a new and mature creative epoch.

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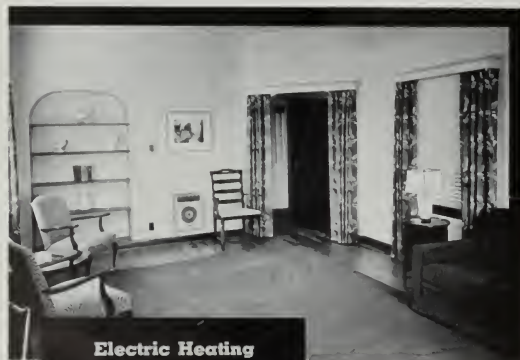
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MODES AND MATERIALS

AT ONE time style news from Paris was viewed in the light of pontifical announcements but with fashions originating here, there and everywhere the matter becomes merely one of nice discrimination. And certainly in the present christening of colors California leads with Sutters Gold, Cucamonga Wine, Sequoia Green, Oak Tree Brown and High Fog. There is also a heige that should be known as Desert Sand, and likely will be before the season ends. Just as wood values are balanced in the plans for the new homes so the wood tones play a high note in costumes for the fall. The pine tree provides refreshing shades, a pine needle green to be matched by pine cone brown. Or the selection may include a spruce-toned blue green and a piñon nut tan but no matter what the choice wood tones are pleasingly used in either frocks or accessories. Mahogany and walnut too must be considered as well as hoxwood and maple.

While the world may be keyed to the tempo of the unexpected, fashion moves in no uncertain line. Skirts are sold short. They may seem to waver hesitating on the upward swing but that is due entirely to the time element. A daytime, or sport outfit where skirts are involved at all, shows a very definite short skirt, from twelve to fourteen inches from the floor, while the evening frocks maintain the long lengths, some sweeping the floor, others with an uneven hemline, revealing the gay dancing slippers. However, no skirt is a stipulated number of inches from the floor, in all cases the wearer makes the choice, according to height and weight. Nowadays women may accept the trend but they refuse to be regimented.

Sportswear usually holds the attention in California, and now especially with the football season open, the County Fairs in progress, and the real racing season in the offing at Santa Anita. The sporting silhouette is an all-time favorite in this western world and to it the check-and-plain theme brings variety. For the early fall excursions into Yosemite, to the desert on preliminary rambles, or down for another glimpse of Mexico, nothing is so trustworthy as the three piece sports suit, it is perfectly proper, when well tailored, for every occasion, stemming from breakfast to Martinis. These suits are frequently two-toned, a single breasted jacket in a solid color has a matching straight skirt, while the topcoat may be in plaid checks or striped weave. Informality leads in sportswear but it is informality on a well constructed plan, with every angle of suitability considered.

For the casual frocks to be worn under the boxy topcoats in tweed, in the smooth and huffy fabrics, the light wools, wool crêpes and jerseys are popular. Both the wool and silk jerseys are used and are enhanced by the new belts in felt embroidered in flowers. The newer knits are manipulated like fabrics, nipped in at the waistline to give the corselet effect, and they show good color combinations. The "five o'clock dress" gains in importance with its production as a tailored sports costume in velvet, with a shirtwaist top, a wide bright-toned suede belt and a matching chiffon scarf. Velvets are

(Continued on Page 37)

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The "safe" in the studios of AmyMay in Pasadena.
Photograph by Robert Humphreys.

SAFE AND SOUND FURNISHINGS

THE story of the growth of a peasant house in the Big Sur is a fascinating one when told by the artists who did it, and in their own words the legend is this: Said AmyMay, "Really the whole idea stemmed from an American piece. This piece was an old 'safe' from the kitchen of one of the grandmothers and we were asked if we cared to use it. We had a corner for it since it had good line and proportion, as things usually do that are built sincerely to meet a definite need, and we decided we could have a bit of fun with it and paint it as Antka, a girl in Poland, had painted hers. Two people who saw this piece when it was finished were convinced they could use that sort of thing in the house they were planning to build and asked us to work out a scheme for them.

With that decision activity began for them, for their architect, Edgar Maybury, of Marston and Maybury, and for us. The building site in the mountains was carefully chosen, the wall spaces thoughtfully planned, and every small detail considered. We designed tables, benches, chairs, chests and beds, such as we had known in middle Europe, and found a co-worker with understanding who constructed them Peasant fashion with no nails. Then we painted them, letting the designs in each case depict incidents in the lives, and characteristics of the owners.

During the time we were working on the furnishings the to-be owners were in Europe where, at our suggestion, they were seeking complementary pieces. They found several good pieces of antique peasant furniture, interesting wedding boxes, some carvings and woven things, and both modern and museum pieces in pottery. In this search they learned the similarity between German and Polish design but were careful in all instances to get only the best and most usable pieces.

The curtains are mainly of American stuffs but chosen for color and with the feeling of a peasant quality. In the kitchen a checked red and white gingham, gives clear, clean color, while in the bedrooms a fabric of sunfast in larger checks but in the true primitive tones, yellow, greens and reds brings exactly the spirit required. Outlining the windows which look to the sea, but in no sense distracting from the view, are drapes in a deep, rich coppery tone, achieved by dying sheets in iron rust. The floor covering is equally simple. On the living room floor is a fine old Colonial braided rug and a rag runner, while in the bedrooms are lovely, finely woven rag rugs such as are characteristic of the living quarters of a Swedish peasant.

When the house was done and we assembled all the things the old German *schrank* (wardrobe) made in 1770 fitted in perfectly with the much later Swedish warden coverlet. The fine American Chippendale wing chairs, the spool daybed, and other good pieces used throughout the house, had been in the family a long time and had achieved an air of belonging. Then because of the honesty of design and workmanship, the antique peasant, the modern peasant, and the good, old American were easily interlaced by a knitted scarf on the back of a chair, Latvian skirting on a table, and similar uses of color and fabric. Thus the house in every way expresses the individuality of the owners, their love of travel, their interest in people of other lands and their folk arts, and adds the satisfying combination of good American design."

There is something very sincere and honest about peasant furniture and if it is used today with a genuine desire to have it function, to really belong in the house and to the people who will use it, there is a definite place in a beach or a mountain home for it, and such a piece makes a pleasing addition to a city house when it is made and placed with understanding.

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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

CONSTITUTIONISM—*The Origin of Liberty Under the Constitution*. By James Mussatti. Richard Blank Publishing Company, Los Angeles. \$1.00.

Out of the numerous books on the Constitution which have been published during the past year or so, at least one, I am sure, is due to stay and be permanently well regarded. And that is James Mussatti's "Constitutionism—The Origin of Liberty Under the Constitution."

There may be some disputing of Mr. Mussatti's interpretations but there cannot fail to remain with any reader a decided liking for this handy scholarly reference—done and printed with a clip and straightforward precision, a swift but remarkably comprehensive survey.

If the Constitution was not quite what Gladstone termed it—"the most wonderful work ever struck off at a given time by the brain and purpose of man," or a sacred document to be uncritically revered, the extraordinary logic and wisdom of the paper have become now for the first time noticed by many Americans.

Mr. Mussatti's study is unsurpassable as "a short and simple statement of the origin of the basic principles of the Constitution." The exposition of them is proof that in itself—in its backgrounds and principles, when understood—the Constitution is an eloquent witness for its own defense.

The book is praiseworthy, moreover, in the "intent to explain the philosophies, motives, and actions of the architects of the Constitution," although I know of some historians, notably Charles A. Beard, who, I expect, might take issue with Mr. Mussatti on some of his explanations. On a controversial topic like the Constitution, however, that diversity of belief is not only inevitable, but in a democracy, particularly desirable.

A chief deduction from Mr. Mussatti's thorough presentation is that the Constitution was not "struck off at a given time," as Gladstone volubly remarked, but that it was a cumulative document, the product of years of human experimentation with government. Mr. Mussatti points out that "with the Articles of Confederation as the starting point and the state constitutions as models, with Magna Carta, Petition of Right and Bill of Rights behind the colonial charters, and with the background of the philosophies of Locke, Montesquieu, and Blackstone, the Constitution of the United States was drafted. . . ."

Realizing that vast expanse of background, Mr. Mussatti reaches back to the 13th century, to the English antecedents of the American Constitution. He proceeds then to the colonial backgrounds, to the gradual development of the idea of union and the drafting of the first state constitutions.

With a good freight of evidence he recalls the defects of the Articles of Confederation under which the new confused family of states operated, or rather, failed to operate, until 1787. Here Mr. Mussatti indicates the broad truth which early American advocates of state sovereignty did not or would not consider—that to enjoy any genuine freedom it becomes necessary to surrender some apparent latitude of movement. Each state, under the Articles, thought itself free, yet because there was nothing of a central coordinating authority, a tyranny of uncertainty and economic chaos prevailed and ruled. Some revision of the Articles was generally agreed as urgent, but the Convention delegates shortly decided to forget those impractical arrangements. It was the first of various wise steps taken at the Convention. The Constitution was thenceforth evolved, after three months of very warm summer deliberation at Philadelphia.

Mr. Mussatti's account of the Convention and its members, of its enormous problems and the solu-

tions, and his outline of the eight basic principles of government established by the Constitution, compose impelling and strikingly informative reading. Two chapters on the amendments round out an extensive and profound fund of knowledge.

Besides the valuable history of the Constitution, the Appendix lists the rights guaranteed to each individual by the document, together with a list of the Chief Justices and Associate Justices of the United States Supreme Court and a summary of decisions of the Court declaring acts of Congress unconstitutional. Finally there are texts of the Declaration of Independence and the Constitution.

More than any amount of oratorical air pressure could do, Mr. Mussatti's cool and sound presentation of the facts is certain to enlist thoughtful Americans to the cause of the Constitution versus any existing or impending contrary forces.

It is the belief of Mr. Mussatti, as stated in his Summary and Conclusion, that "as long as *Constitutionism* lives, America need not dread the heel of the dictator or the disorder of anarchy. As America faces the future let us pause to recollect that the far-seeing vision of our constitutional fathers resulted in an instrument of government which no foe of human rights has penetrated and survival of which has met every challenge to the natural rights of man. Our most formidable fortress of defense in time of stress still remains the Constitution of the United States."

It is stout testimony to the solid evidence presented by Mr. Mussatti that a reader is likely to conclude with the same opinion.

HISTORIC CALIFORNIA IN BOOKPLATES. By Clare Ryan Talbot. Graphic Press, Los Angeles. \$5.50.

Bookplates are of fairly recent date, as history goes, yet I have a notion that even the cave dweller ages ago wanted to mark with some personal signature or design the slabs of rock carved with strange letters which composed the Neolithic library. These are my books, he desired to say, and perhaps with the thought he picked a flint tool from a ledge and chipped out on each "book" a specific, identifying sign.

Today a bookplate is like the architecture of a man's house, or the colors of a man's ties—it marks the bents of a personality, the special tastes and talents of the owner, shaped and adapted to circumstances. Thus, viewed years afterward, a bookplate gathers historic value and becomes illustrative of life at a vanished time—of the culture and commerce, the vogues and trends of a period.

Clare Ryan Talbot thinks the study of bookplates is more sport than badminton, bridge, or any of the other 20th century games. She has made a specialty of California bookplates and her current book on the subject is "Historic California in Bookplates." Her previous one was "In Quest of the Perfect Bookplate."

Mrs. Talbot's research led her through California's colorful history. Although she found that the bookplate was not a cultural feature of California life until about 1900, some of the themes and topics covered scenes of the pioneer West.

The designs of bookplates possessed by some Californians today picture historic signposts with exact art and accuracy. The bookplate of Frederick Webb Hodge, the ethnologist, is printed and described as "a veritable encyclopedia of information important to the Southwest and California."

The first bookplates in this state were found, as you may suppose, at the missions. "In the books brought from Mexico by the early Franciscans," writes Mrs. Talbot, "a *marca de fuego*, or brand, was used to indicate ownership when stamped on

the top edge of the leaves or on the vellum or sheep-skin binding. . . ."

Clare Ryan Talbot has thus and now gathered to the pages of a beautifully published work, the bookplates of doctors, lawyers, merchants, and chiefs—churches, schools, and clubs—printed with the causes diagnosed.

Aside from the rich historic and artistic worth of the bookplates, each one lights up a quite well known personality, in a way that even a gentleman's private letters could hardly do. Consequently, whether your curiosity runs to history, art, or human beings, "Historic Bookplates in California" is apt to contribute well to your enjoyment of life.

NATIVE AMERICAN HUMOR (1800-1900), edited, with an introduction, by Walter Blair. The American Book Company, New York. \$3.00.

When I think of all my dull school books that made having the mumps a pleasure, I recall not only at least my grammar and my composition books, but my History of the United States. I know now that I missed then all the bright and amusing stuff of American politics, while I accepted with all the serious earnestness of a child the pompous windstorms of Daniel Webster and the others.

My grammar years left me with the conviction that America's great men all possessed every virtue in the McGuffey Reader except a sense of humor. I do not remember one picture in the school history which was lighted with a smile or even a fairly cheerful or optimistic look, and the "Union must be preserved" expression on Webster's granite physiognomy impressed me, I recall, as the epitome of determination. I supposed that neither Webster nor any of the other notables of American history, except perhaps Lincoln, ever laughed, did anything undignified, or were even subject to the daily or weekly requirements of other mortals. Not until after leaving school did I learn that John Quincy Adams took a regular morning bath in the Potomac after methodically draping his nightie on a cherry tree limb.

Now, however, encouraged by Walter Blair's editing of "Native American Humor (1800-1900)," I hope the next work Blair or someone else may undertake is to gather up the humorous remarks which must have dropped now and then, at least unavaries, from even the most sober mapped American statesmen.

Blair brushed through some American state papers but not enough of them. He was more concerned with the professional humorists of America—Josh Billings, Artemas Ward, and the others, although he does quote some from Lincoln and Franklin.

Congressional documents, Executive Orders, and other government papers certainly cannot all, by the law of averages, be as dry as they are reputed to be. Lincoln's papers, for one, were blessed with humor. Blair quotes a message from Lincoln to Secretary Stanton—"I personally wish Jacob Freese, of New Jersey, to be appointed Colonel of a colored regiment, and this regardless of whether he can tell the exact shade of Caesar's hair."

But there are undoubtedly more such flashes through state papers and correspondence, just waiting to be uncovered. I know that behind the poker faces of my history book lurked some droll amusement at the business of public life and the characteristics of their colleagues at the game. I remember reading one of Jefferson's bright comments on John Adams' lack of personal ambition—"Adams is as disinterested as the being who made him." Jefferson phrased the Declaration of Independence but he didn't put anything half so good into that.

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

THE GENTLE ART OF CLIQUING

THE first step toward class hatred is the development of social and political cliques. The end invariably is the breaking down and disintegration of the social structure and the fall of democracy. We have chosen the paths of democracy. If we wish to continue on them we must avoid class hatred. This means we must break up our cliques.

In college fraternities, student bodies, clubs, secret orders and labor unions, the workings of cliques can be seen on every side. Nor is it confined to these groups. Plenty of examples are to be found in the development of entire communities and cities. Those that progress have, either consciously or otherwise, avoided the secret whispering groups of citizens who gather to put over a "deal" of their own. Other cities are reduced to stagnation through that incision that results from lack of unified action.

Several great social clubs have gone to pieces for no other reason than the development of cliques. We all have seen them at work, in whispering huddles before a fireplace or around a table, conversing in an undertone that ceases when an outsider approaches. We have seen them control appointments, jobs and even work of an importance far above them, always in secrecy. The Ku Klux Klan is merely a magnified clique. Let's keep such things out of our Western life; out of our city governments, out of our clubs and out of our families. We don't want any of it.

LABOR

THEY say that at last labor is settling down. Yes, settling down to a long, long fight. They are fighting over which labor organization shall have the right to stick up the people who need buildings and other products of labor, sticking up nearly all of us while the fight goes on.

Most modernists in social science claim that this is the final phase of the war between capital and labor. If the war is between capital and labor, why is it that the middle classes who belong neither to the group of capital nor to the group of labor are the ones that must always pay the bill? It is doubtful if any strike or any tie-up in industry has materially injured or hurt any capitalist. The injury has always fallen upon the middle class who are not capitalists and in this class are a very great many who are in the labor group itself.

No intelligent or clear thinking person is against organized labor. But why not call a spade a spade? If it must be continued as a fight between capital and labor, why not let it be definitely understood that the object fought for is to see which one first can get his hands into this middle class money?

IN REPLY

ELSEWHERE in this issue is an "Open Letter to the Editor." It is from Leo L. Gosliner, who has written good criticisms on art for this journal—good because they were honest. His open letter is good for the same reason, but it is predicated upon a misconception.

The item to which Mr. Gosliner takes exception appeared in the July issue, captioned "Hospitality in Reverse." In it I "facetiously" attributed the passing of the Russian flyers over San Francisco to Los Angeles to the stench of "labor odor" that arose from suffering former city.

Now, Mr. Gosliner's misconception is just this: the stench referred to was not that of labor in general but of labor's conduct in the city of San Francisco. Otherwise the Russian flyers would have had to traverse the United States to land in some where where labor is not organized.

Labor does not stink, but its conduct in San Francisco often does, and worse. I, too, have

sweated like a horse from manual labor. For six months I worked in a machine shop and for three as a dock hand unloading lumber schooners. The resultant "industrial B. O." was not a stench but the wholesome odor of honest labor. What stinks about labor in San Francisco is the same thing that gags us all when we read the congressional reports—politics—politics coupled with a ruthless disregard of fairness to the weaker members of their own ranks; coercion and the beating up of members of one union by members of another; misappropriation of members' dues by officers of a union; and finally the useless destruction of property.

FIRST AND LAST

LABOR has us by the throat and the bankers have us by the note. Time there was when bankers were lenders but in these days they are all borrowers, for it is the money they first borrow from us that they lend back to us.

In the days of Lorenzo, the Magnificent, the banker was also a patron of the arts. With his aid such men as Michelangelo, Leonardo, and Cellini were enabled to complete their incomparable works. I like to think of these great captains of wealth as instruments of esthetic destiny and I find that through the ages, down to the present day they have exerted a great influence on the arts, particularly music.

All bankers have a soft spot for music. Of course it is nowhere near the heart nor does it show in the eye. But they really have a deep feeling for the golden throat or even the golden calf. And this is perfectly natural for, although Pythagoras established the diatonic scale about 500 years B. C., it was not until the modern banker took a deep interest, that the scale began and ended with "dough." These were the first bank notes. Hey! Lay off. Can't you take a joke?

PARADOXES

"THE blacksmith's mare and the shoemaker's sons have no shoes," "you can't get a good beefsteak in Chicago," "don't carry coals to Newcastle" and "a cowboy will walk a half a mile to catch a horse to ride a hundred yards" are all statements distantly, but not entirely, related to fact. It is true that the grass on the other side of the fence at least looks sweeter. In Mexico, a few years ago, I met a lady who had sold all her beautiful hand-wrought solid flat silver and had purchased through a mail order catalog complete sets of stamped-out cheap plated ware from a firm in the United States.

These things seem ridiculous but they can be understood. One thing that I cannot understand, however, is why the California farmer of means, living in a comfortable house surrounded by citrus groves and rich truck gardens, will serve canned orange juice and canned tomato juice at his breakfast table.

POETIC LICENSE

I HAVE a lurking suspicion that many of our cherished quotations and adages have been tampered with by those poetic souls who are so quick to sense a lack of harmony in the grouping of words. Also, I am confident that translators have employed what we call poetic license in giving to the world the gems of thought that were dropped by philosophers of the past. Undoubtedly the translator is the forerunner of the rewrite man.

This is particularly true of biblical quotations. Dr. Morris Jastrow gives us a very clear picture of how it was done by the rewrite men who handed down to us a translation of the bible. In his literal translation of Ecclesiastes, Dr. Jastrow gives us this: "Follow the inclination of thy mind, and the

sight of thine eyes" as the true statement of Koheleth, further advising us that the rewrite men had added "—but know that for all these God will bring thee into judgment."

There are many examples of how the original meaning of great sayings have been garbled to satisfy the poetic "yen" but just remember what they did to this one, "Profit is without honor."

WRECKERS

THE morning Times announced the sale of a sixteen story building in lower New York and that the same would be wrecked at once to make way for another skyscraper.

Not many people are conscious of the problems involved in wrecking a large building. There are attendant dangers in wrecking that greatly outnumber those of construction. In many instances demolition must be carried on in ignorance of the details of construction employed when the building to be torn down was erected. As a result, the wreckers often have to feel their way cautiously.

A few weeks after the announcement I went down to watch the work. It was more thrilling than any construction work I have ever seen or been employed upon. The care with which each step had been thought out was apparent. In the same way that each member of a steel frame is set in place at a predetermined time, the removal of elements is planned. As I stood there in admiration, it suddenly occurred to me that the great wreckers are builders in reverse.

FROM MY WINDOW

OVER the water beyond the blue of the bay rise the hills of Berkeley. Rolling hills, unknown to snow, mantled with groves marching along the gentle ridges, silhouette the ivory of home and villa that turn to rose in the light of a setting sun. Backed by blue black sweeps of eucalyptus and pine, the slender campanile of University cleaves the horizontal lines that trace the routes of boulevard and drive. Beyond the tree-clothed crest of Yerba Buena towers of the eastern spans of the mighty bridge flash defiance to time. Ever building, ever onward, the structures on the man-made island they call "Treasure" rise from the blue sea. Always the picture changes. Each day it is new. What flashes so persistently on the distant shore? No window could be so large, no windshield so steady. The hand telescope will reveal the truth. I bring the great flashing structure into the field of telescopic vision, draw it to focus and read "Use Red Toe Corn Plasters."

THOUGHTS WHILE THINKING

TERRACED cubes in kaleidoscopic colors, Byzantine steeples, modern towers, blue waters (not green like the Danube), roof gardens, Chinese pagodas, soft fogs on Nature's "Sweet permissive breads," San Francisco, George Sterling's "Cool gray city of Love."

Liquor is the poor man's vacation.

If "heat is life and cold is death," Dante made at least one hell of a mistake.

You can buy watch-fob emblems of learning in pawn shops.

When Dick Powell let us publish the pictures of his beautiful home, we might have known he had something up his sleeve.

One hundred twenty-five million dollars worth of bridges to get out of San Francisco. Sort of a Khayamesque paradox. What can the San Francisco buy that is half so good as the things he sells?

Penthouses, spent houses, pest houses and pot houses, spawned from the same womb.

So the Cambodian socked the Hindu in the Temple.



Photographs by Chas. Roberts

The ranch house of Mr. and Mrs. Kemper Campbell at Victorville has an old world feeling in the texture of its thick adobe walls, its heavy beams and almost primitive simplicity. The Joshua tree adds a bit of authentic atmosphere. Modern comfort however prevails within. John Byers, architect, and Edla Muir, associate.

AT HOME ON THE DESERT

By JOHN BYERS, Architect

THE word adobe in Spanish means mud or dirt and that only. A Mexican does not call any specific soil by the term adobe, as we do. This or that dirt is good or less good to make adobes. Contrary to general opinion, any good soil free from gravel larger than a pea will make a very creditable adobe, although clay, naturally, makes the best brick.

The making of adobe is quite simple. A mound of the dirt is made with a crater-like depression at the top, which is filled with water. On the following morning one side of the crater is broken down and the water runs down on a lower level terrace. On this level has been spread a layer of fine manure. The Mexicans, with their trousers rolled up to their hips, tramp around in this mixture until it is thoroughly worked. The mud,

now thoroughly mixed, is placed on a kind of stretcher and carried by two men to the moulds. These moulds are placed on a level piece of ground. The mud is dumped into the moulds, kneaded down by hand and slicked up with a dash of water. The frame is then lifted from about the mud, which is left on the ground to dry. The frame in which the adobe is moulded is an *adobera*. The stretcher on which the mud is carried is called a *parihuela*. Adobes should be ready for laying in the walls about two weeks after being made, weather permitting. The third day after making they are ready to be turned up on edge, *cantear*, as the Mexicans call it.

In another week or ten days they are ricked, still on edge, as the adobe has very little tensile strength and will break under very little weight, even when dry, if not fully supported

over its entire area.

While the adobe bricks are being cured they are covered during rainy weather. But they have a resistance to disintegration from rain that is unexpected and houses have been built successfully with bricks that were exposed to a two weeks' rainstorm.

So much for the bare recital of facts to which might be added some excerpts from the building ordinance covering adobe construction.

"No adobe building shall be more than one story in height or have a story height of more than ten feet at any point.

"Every exterior wall of adobe construction shall be not less than seventeen inches in thickness exclusive of any plastering and/or finish.

"Adobe brick or units shall be composed



of a mixture which will give such brick or units a compression strength of not less than five hundred pounds per square inch.

"In addition to the foregoing requirements every such building shall be designed to withstand horizontal forces as required for other buildings."

Adobe construction has a romantic and historical past as well as a useful future. The Old Testament tells of the troubles of the Israelites trying to make bricks without straw. Egypt, the Orient, North Africa, Ireland, France with its *pisé de terre*, and even Kansas with its sod huts record the use of mud as a building material. "Cool in summer and warm in winter" is the hackneyed way of expressing its virtues, and "cheap as dirt" is the erroneous slogan of its promoters. Erroneous because if plastered as required by the building ordinance, stud and

stucco for the same thickness of walls is cheaper. Where, however, the rainfall is slight as in the Mojave desert or in Arizona, the adobes may need no other protection than the wide overhanging eave and/or a cement plaster dado about three feet high at the bottom of the exterior walls. This guards against the damage done by water off the roof bouncing back and impinging on the wall structure.

About fifteen years ago there was a renaissance of adobe building in Los Angeles, and the *Examiner* ran a question and answer column on the subject. In one of our outlying districts a whole tract was developed using that form of construction, but in a sort of "name only" fashion. The adobes there were laid in between the wooden studs of ordinary construction serving only as filler walls. If used at all adobe should be used

sincerely—walls at least 20" thick and structural attempts to modernize it by the use of cornice moulds, slicked up surfaces, pendant details or appendages of any sort only distract from its simple charm.

There are instances in California of good old adobes being spoiled by their owner grown rich; covering the walls with fine hardwood paneling and the floors with parquet, or even more odd some fine old early California adobe ranch houses purchased for sentiment and ruined by the bad taste displayed in its rehabilitation. If the original old building appealed, why was it not copied in its extensions and modifications. The long low simple lines, the play of light and shadow on the walls, the soft colorful texture of the roofs, the sincerity of design and composition of primitive adobe structure are almost impossible to improve upon architecturally, or otherwise.





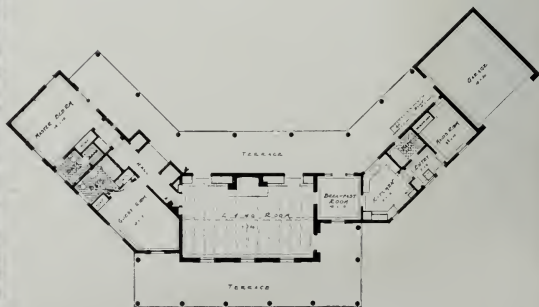
Photographs by Stuart O'Brien

THE RESIDENCE OF
MR. JACK KENASTON
in Palm Springs

JOHN BYERS, ARCHITECT, AND EDLA MUIR, ASSOCIATE

HAROLD W. GRIEVE, INTERIOR DECORATOR

Rambling very appropriately these bachelor quarters sprawl on the desert sands and make home life in Palm Springs charming and quite delectable. Long, low, simple lines in the old world manner; and long, low, horizontal lines in the modern mode. Tile roofs, thick walls and sturdy timbers have been designed and built with studied simplicity but nature supplies the shadows and the snow-capped mountain.





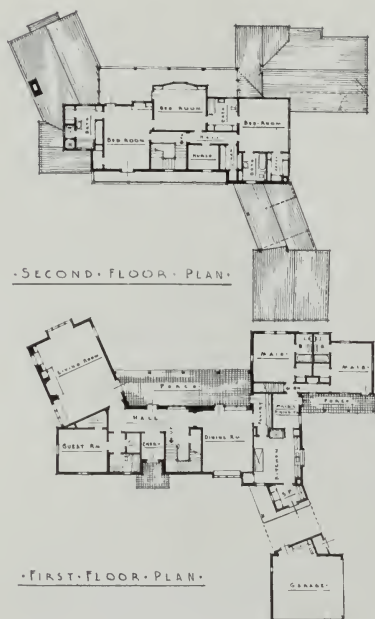
In the living room of this desert retreat the walls are whitewashed, the floors natural polished tile. The furniture of pine and Spanish cedar is very simple in design. The rush seated chairs hailing from Cuernavaca are painted yellow. The couch upholstered in tile colors flaunts a brilliant serape and is only outdone by the equally brilliant Spanish poster which serves so beautifully as a picture. Over the fireplace are two painted Mexican mirrors. The hood of the fireplace is copper and copper tops the fireside table. The lamps are of wrought iron, one with a parchment shade and coarse knotted wool fringe; the other with a very native-looking calfskin. Warm rich desert colors are cooled by curtains of cobalt blue etched in terra cotta.

In the bedroom the floor is concrete with yellow pigment mixed in the cement. The woodwork is painted but retains its grain and texture. The drapes are a yellow ochre with blue pilasters painted on the walls in the typical Mexican manner. Over the simple chest of drawers hangs a mirror that boasts a tin frame. The beds are covered with woven Mexican spreads brightened with Mayan figures and the neat little chest of natural pine is trimmed with nail heads.





Photographs by W. P. Woodcock



THE RESIDENCE OF
MR. AND MRS. H. I. SPAREY
Palm Springs, California

GERARD COLCORD, ARCHITECT
CHARLES RAY GLASS, INTERIOR DECORATOR
SCHOEN & KING, LANDSCAPE ARCHITECTS



White textured walls with a gray glaze provide a cool background for the mahogany and ecru stripes of the sofa cover. The curtains repeat the colorings of the couch, the rug is a homespun weave in off-white.

In front of the generous fireplace of a field-stone and brick is a hooked rug with a background of old maroon. The chairs are of chintz, of melon green herringbone and of white leather with green nails.

The dining room is gay and refreshing with a boldly designed wallpaper of green leaves with accents of yellow. The woodwork is off-white. The walnut table of provincial design has chairs in antique white covered with green quilted chintz and finished with white nails. The rug of a cotton texture is a watermelon green.



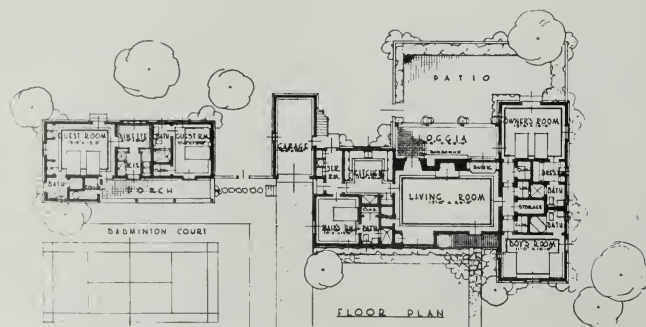


Photographs by Mott Studios

THE RESIDENCE OF
MR. AND MRS. GABRIEL DUQUE
Palm Springs, California

CHARLES O. MATCHAM, ARCHITECT

Offices of
Earl Heitschmidt, Charles O. Matcham, and Paul O. Davis



Having been visitors to Palm Springs for many years, Mr. and Mrs. Duque knew climatic conditions well and selected their building site with four major objects in mind: a desirable subdivision; a high knoll to look out over the valley; close to the hills for warmth in the winter and facing north for cool breezes in the hotter months.

The patio in the rear is close to the hill and quite secluded. At least two exposures were given to each of the main rooms to afford the maximum light and ventilation. The smaller building is used as a guest house during the season and was so planned that the family or guests could use it in perfect comfort at off times.

The exterior of the house is conservatively Italian with a modern touch. The tile roof is evenly graduated from dark brown tiles at the eaves to gold red at the hips and ridges. The painted dado and trim repeat the lighter colors of the roof. The walls are Spanish white with wood trim, sash and shutters slightly off the same white. On the roof of the house is a sun deck almost entirely hidden for sun bathing.

On the opposite page is a view of a guest bedroom with built-in wardrobes and dressing table. The living room shown at the bottom of the page has an attractive ceiling arrangement of boarding running the width of the room thereby making it seem surprisingly spacious. The large bay window at the front commands a view of the valley and is used as a dining nook when cold weather prohibits the use of the outdoor barbecue and patio. Another nook in the room provides a comfortable day lounge which can take care of the extra overnight guest. The furnishings in this room are bright greens and rust colors.





Photographs by Mott Studios



THE PALM SPRINGS
RESIDENCE OF
MR. AND MRS. HAROLD S. VANCE

CHARLES O. MATCHAM, ARCHITECT
Offices of
Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

Mr. and Mrs. Vance are from South Bend, Indiana and the architect had no personal contact with them during the entire construction of the house, all sketches, drawings, material selections, etc. being done by correspondence. The architect therefore had to form his clients' character in his imagination to get what would best suit their tastes. They asked for something fairly conservative; not too modern, not too archeological; something good, neat, trim, stylish, but not too expensive; something that would follow a farmhouse (they did not say ranch-house) style to be furnished with early American reproductions, gay colors, chintzes, etc.

The architect felt it essential to greet his clients with something not too foreign to what they were used to seeing. Likewise he felt it essential that the house be suitable to California surroundings. He therefore drew inspiration from houses around Redlands and Colton, houses whose inspiration in turn had come from the architecture of the middle west and east. At the same time, the plan had to conform to desert conditions to obtain maximum ventilation and sunlight without permitting the infiltration of the hot rays during the warmer months.

The result was a mixture of authentic styles combining the neat clapboard farmhouse with the plastered walls of the earlier California type, tying the two together by uniformity of detail and a simple, heavy shingle roof. The front entrance porch is the accenting note, the white frames of the openings contrasting with deep red painted wood walls. The rear porch or loggia is much less formal, the posts, trim, open ceiling etc., being of sawsized lumber with antique glaze. The house has an area of approximately 3000 square feet.

The interior is treated extremely simply, the walls and trim being painted in antiqued white to give a neutral background for the color of drapes and furnishings. The furniture as a matter of reproductions is noteworthy, especially the dining room furniture, small desks and bookcases, and the carpenter's and cobbler's benches which are used as coffee tables, cigarette tables and magazine racks.

An interesting contrast is the bedroom of the two young daughters done in a conservatively modern style with the two beds head to head and an interesting bed table separating them.



"MERIENDA," AT PALM SPRING,

By ERLE

ERLE WEBSTER AND

HONOR EASTON

KATHERINE BASHFORD AND FRANK



Photographs by Stuart O'Brien



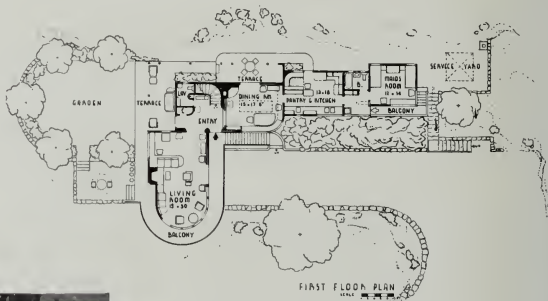
Situated at the base of the mountains overlooking Palm Springs and with an uninterrupted view of the desert valley and distant mountain ranges, this modern house takes full advantage of the colorful panorama.

The problems of design were to fit the structure to the steep rocky mountain-side with a minimum of excavating while preserving the view and providing ample opportunity for the enjoyment of desert air and sunlight. The long wing, which is one-room deep, served not only to follow the contours and required the least amount of blasting, but also provided maximum light and air since all rooms open through from front to back.

Intended for winter occupancy in a mild desert climate, the outdoors was made a part of the living area by giving every room an exterior terrace or deck. All bed rooms open on sun decks and at the south where the contours permitted, level terraces with lawn were created for outdoor living.

These outdoor areas have been designed as extensions of the interior living spaces, relating their form to that of the house with a resulting unity of design and purpose.

Palm Springs is a place of carefree, informal living with emphasis on the many outdoor activities available to those sojourning there; and the treatment of this house,



The mountainside back of the house is composed of granite boulders weathered a deep brown. The same rocks were used for the retaining walls which were designed to carry the sweeping architectural lines of the house in the color and material of the site, thus effecting a harmonious tie between the two. The exterior color scheme of the house was selected by Millard Sheets, nationally known artist, to relate to the vividly colored desert plants and scenery. The lower band of color on the house is the brown of the rock while the rest of the walls are a bright yellow with gray-green eaves and trim. These colors recall the gray-green desert plants which grow among the rocks and put forth profuse yellow blossoms in the spring.

The semi-circular lawn area recalls the form of the interior living room and is bordered with a rock wall and planting space of flowers and grapefruit trees, while the smaller area at a lower level is gravel paved and bordered with potted plants.

The living room, from its semi-circular end of glass, enjoys a superb view of the town and desert and the master suite above has the same outlook from bedroom or sun deck. The proper gradient for the driveway determined the elevation of the garage and the first floor of the house which is level with the natural grade in the rear. The mild climate permitted all the second floor bedrooms to be entered from the open balcony rather than an enclosed hall. The wide overhang protects this approach during the infrequent rains and the deck space thus created provides an enjoyable outdoor area without obstructing the view from the rooms.

MODERN HOUSE IN CALIFORNIA

WEBSTER

ADRIAN WILSON, ARCHITECTS

INTERIOR DESIGNER

BARLOW, JR., LANDSCAPE ARCHITECTS

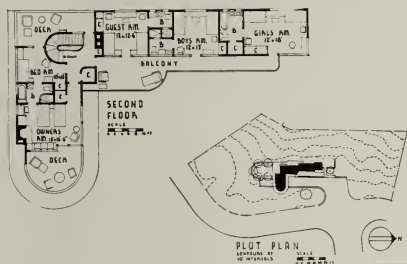


inside and out, is in the informal spirit of its surroundings with spaciousness rather than style, and flexibility rather than formality.

Modern interiors are living spaces that are working parts of the house itself; their design therefore is inseparable from the design of the whole. In this house the interiors were worked out directly with the architects from the earliest stages on the design, arrangement, and color of all interiors and furnishings. The happy result of this collaboration is a harmonious unity of architecture and furnishings that gives a spacious and restful quality to all the rooms.

The interiors appropriately reflect the conditions of the environment and use for which they were designed. Much of the furniture was built in, which gives uncluttered floor spaces and simplifies housekeeping. All the specially designed pieces of movable furniture were made by Paul R. Williams from Miss Easton's designs. On the interiors Miss Easton received an Honor Award in the 1937 Honor Award program of the Southern California Chapter of the American Institute of Architects.

All of the first floor rooms are covered in plain colored linoleum, and all walls are colored plaster of beige and parchment tones. The use of these simple materials in large plain areas gives a cool restful effect that is a pleasant relief from the lively color and design in the other materials.

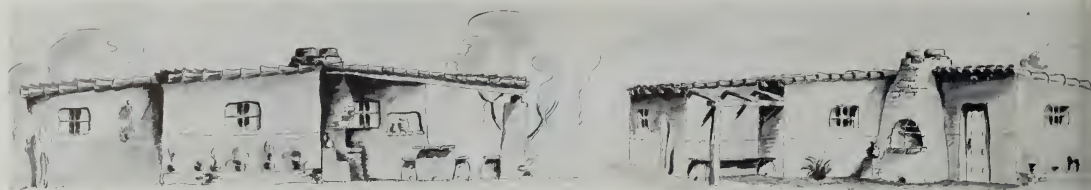


The painting over the fireplace is a canvas by Ramos Alfredo Martinez and is set in paneling of natural California redwood. Its gay and colorful handling establishes the spirit for the color and treatment of the entire room. Above the painting is a concealed lighting strip which adds to the decorative effect at night. The built-in sofa which faces the view is also of natural redwood. In front of the fireplace is a rug of natural goat's hair grading from tones of brown to beige, the plainness of which contrasts with the bright color and pattern of the painting. The alcove behind the sofa has a built-in desk of redwood and affords space for card games. The metal shelf and trim at the fireplace are bronze, and the firescreen is of the sliding curtain type.

Dining in Palm Springs is of infinite variety, so Miss Easton designed the dining room and its furniture to have the greatest possible flexibility. The drop leaf table has one leaf curved to fit the window seat, thus placing the family group near the view. For larger groups the table above combines with another similar unit to form a seating for twelve in the center of the room. The long window seat, with cushions of yellow crash, adapts itself admirably to buffet type meals. The lighting of the room is totally indirect from lights concealed in the band at the head of the windows. Diagonally opposite the curved corner is a corner fireplace.

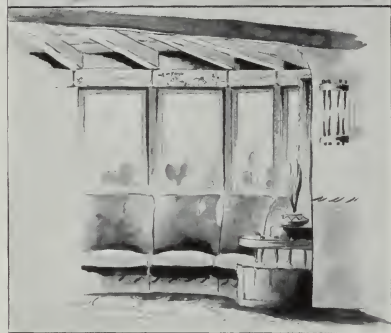
The cabinet of honey colored maple was specially designed with space at the front for books and other articles and storage at the back for folding card tables. The mirror above reflects windows opposite, and the large sliding doors to the right open to the deck which surrounds the living room.





CASA MEXICANA

By WALTER C. BECKWITH



AS ONE approaches the small Mexican house, with its blended tile roof gleaming beneath the sun, the turmoil of the city is forgotten. Here one may relax and feel a pride of ownership, for simplicity and hospitality are redolent.

The spacious stone terrace at the entrance, with its huge chimney, heavy table and inviting benches awaits one's pleasure. Many gayly colored flower-pots are visible and grotesque cacti stand like desert sentinels. All suggests permanency, beauty and an adaptability to the countryside.

The deeply recessed front door opens into a combination living nook and rumpus room with modern kitchen facilities in appropriate finish. Meals may be served conveniently on either terrace and air-conditioning keeps the rooms most livable. Thus, one crosses the threshold into this quaint setting.

The living nook is compact, with a floor of Franciscan stone in tapestry hues. Cushions of rich red leather encircle the *hogar*, or fireplace, with a radio at one end and a small rustic bar of eucalyptus and redwood at the other. On the beam lintel over the casement windows a scene of mountains, cacti, ox-cart and characteristic peons, is executed in oil. The massive fireplace of Mission stone reflects the comfort of the nook.

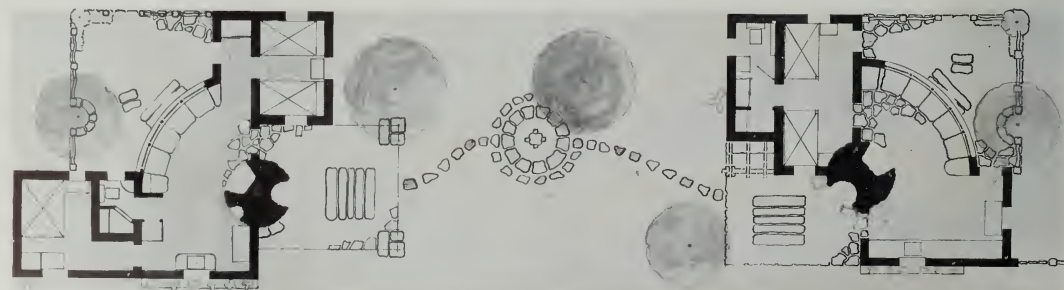
Through the casement windows one may see the *terrado de piedra*, with its corral-like enclosure, shaded by a large Brazilian Pepper tree which asks but little for its care. A tree well, an aged fence, and numerous *macetas* grace this unusually inviting retreat; this place for siesta.

The cool heavy walls, with painted dado, add both color and design to the rooms. Open ceilings, large beams and rough boards contribute to the comfortable appearance, and niches provide interesting quarters for handicraft.

Double-decked beds in sandblast finish, closet space in corresponding treatment, floor-covering in planked effect, and lighting fixtures of eucalyptus and gourd make delightful counterparts of restful sleep. Here, again, deeply recessed windows provide ample ventilation. The bath adjoins. One may also enter the rear terrace from the sleeping quarters.

The house is complete, even to the *zúcalo* well, with its timbered axis, from the arms of which flower-pots are suspended by weathered ropes.

The style of the Casa Mexicana is neither in its ascendancy nor in its decline, for it is the true architecture of the southwest. Permanent and pleasing, it will lend its charm to the end of time.



THE OLD WEST WITH BATH

By
EDWIN TURNBLADH

"A home by the range" is the B-Bar-H Ranch, "and the skies are not cloudy all day." There are no "stop and go" signals here except the cook's bell to "stop" your tennis game or your swimming and "go" for your dinner—with a zest that comes from outdoor life. After an afternoon of horseback riding, or maybe bronco busting, those easy chairs by the fireplace seem to have a desirable degree of softness. On the dining room ceiling you can see that since the West's become civilized the yoke is no longer on the oxen. It serves for a chandelier.



Photographs by W. P. Woodcock

THEODORE ROOSEVELT, the later "Rough Rider," was perhaps the first American dude rancher. Shortly out of college, he went West—to the Black Hills—to build up a physique able to execute high ambitions toward politics. But he soon found he must show he was not a city "sissy"—by not taking a bath too often and by being able to spit across the road. The West was still wild.

But today's guests at Western ranches are not importuned to prove their mettle by any such pioneer tests—at least the women are not. It isn't requisite that a lady have the earthy vocabulary of "Calamity Jane" to be popular at a 20th century ranch. On the contrary, the dude ranch owner now cogitates

day and night on how to please people accustomed or hardened to civilization. A guest can break into "I'm an Old Cowhand" in a tile bath tub with warm water and perfumed salts—and no one to call him a "softie," for not only are private baths furnished, but radios, telephones, and other noisemakers lest a city dweller become nostalgic for home.

Otherwise, however, the dude ranch has evolved to be one of the American's chief and most pleasant refuges from city life and occupations. The West is now freckled with them from Canada to Mexico. Whereas Roosevelt hardened some muscles by piloting the toughest broncos, the modern dude rancher can have a horse with a benign eye. He may rise with the chickens—but the civilized chickens sleep

longer. He gets varied and good food without having to go out and shoot it unless he wishes. Yet he develops a constitution as hardy as the document framed at Independence Hall.

So the dude ranch is inevitably popular—porridge only when you want it. Riding, fishing, hiking, even prospecting for gold, but no Indians—the West no longer wild but all woolly and a yard wide. A guest comes home cheerfully branded with a rugged tan and the zip of the wild bronco he never rode.

Typical of the dude ranches where East and West have met is the B-Bar-H Ranch. The comforts of a metropolitan hotel have been led up to the border of the old West without crossing. A desert ranch, the B-Bar-H

(Continued on Page 38)





THREE SETS
FROM THE
PICTURE
"SHALL WE DANCE"

While the Blue and the Gray clashed back in '61, today in 1937 on a movie set those two colors meet with peace and concord, more graciously regarded by the camera than any other hues. Designed by Van Nest Polglase, art director of RKO, these sets are from the recent Fred Astaire and Ginger Rogers picture, "Shall We Dance." It is evident that the sets have both considerable class and glass. Mirrors, plate glass doors, and glass brick, because of photographic value, are so liberally used by Hollywood studios that movie stars seem to live in glass houses not only figuratively but literally.

WOMEN'S STYLES AND PERIOD FURNITURE

By EDWYN A. HUNT

RECENTLY a well known advertising woman of San Francisco asked me to give a talk before a fashion group on the relationship of women's clothes and period furniture. I complied with the request, thinking the research would be fun, and it was.

But as I thought over the problem it seemed a little far fetched, and pretty general. Women's fashions change so rapidly it hardly seemed possible that there could be any connection with furniture. Furniture styles come in and stay for centuries, fluctuating in popularity, changing slightly in use, growing more usable and sophisticated as time goes on. Elizabethan dining sets of today are often correct in design, but made in walnut instead of oak, chairs are upholstered, and extra pieces are added to make them up-to-date and practical.

I went to the library to look at costume designs, and the only comprehensive book I could find was Racinet, written in French, which did not help me any, but the pictures were excellent. Then I began calling on buyers in the department stores, and looking at the new fashions in gowns and hats.

Women say that everything is being worn this year, and that there are no decided trends, but buyers will tell you that in evening wear Empire and Directoire effects are in vogue. There is a third trend toward Victorian or Louis XV in style, with long, bouffant skirts, puffed sleeves, pinched waists. Corsets are becoming the style again, that is, the old body breakers of thirty years ago.

In furniture we are going through a change in style, but it is very gradual, and hard to determine for direction. For the last few years Eighteenth century English furniture in mahogany has been selling the best. That

trend is still so strong that most stores could forget everything else and still be doing a good business. For two or three years the accent was on the classical lines of Sheraton and Hepplewhite, at the end of the eighteenth century, but gradually the more ornate Georgian is having its vogue. Instead of mahogany wood entirely we are seeing aspen wood, satinwood, walnut, bleached walnut, finely figured exotic woods, combined with carved ornaments. All this indicates a return to a more ornate method of decorating.

We are seeing a new interest in the rococo style of Louis XV in carved walnut, which calls for finer fabrics than have been used for many years. And as one of the related styles there is a new interest in French Provincial in beech and walnut.

Architects are evincing an ever growing interest in the modern trend, with a result that furniture is bound to show an increasing tendency in the same direction. But modern of the future will probably be as ornate in its way as any of the older styles were in theirs.

Over quite a long period of selling I am convinced that no severe, straight lined style will stay in vogue for long. The average person is more interested in curved lines and ornamentation and design than in plain surfaces and good composition, and that brings me to the point of this whole argument.

There is a consciousness behind style and design, a consciousness that is closely aligned with the economical condition of the world, and the country. During this last depression furniture styles all tended to utter simplicity and plainness. Upholstered pieces were always plain, and people talked vehemently against figured damasks and brocades, or tapestries. They felt instinctively that figured goods indicated a too riotous consciousness of wealth. It was not good taste to be ostentatious, and in consequence drapery and upholstering fabrics were of plain textured goods, imitating handwoven fabrics as nearly as possible.

During this era of shortened purses dresses were extremely short and plain. The vogue in furniture was simplicity, and the vogue in women's clothes was the same, only more so. Going back twenty or thirty years we remember the end of the Victorian age was one of too much of everything. Women wore bustles, pompadours, leg of mutton sleeves, and long skirts over voluminous underskirts that swept the ground clear of all dirt and cob-

webs. The furniture of the time consisted of highly figured and imitation carved woods, highly polished, but lacking in good design. Curtains were of figured lace and ruffled awesomely. That style, of course, was the end of a long period of pompous ladies dressed with beautifully festooned gowns, pinched waists, large sleeves, hoop skirts, etc.

Today we are seeing Directoire or Empire gowns with the high waist lines, and if you happen to see drapery trepanments in Directoire rooms, the festoon valances are hung exactly like the gowns the women are wearing. There is an increased interest in Victorian furniture, and by the same token figured lace curtains and highly figured damasks are being used with figured rugs. Women may also be in style in gowns that are very full with pleated skirts in fine figured damasks and matlasse, shirred and gathered velvets, and gowns of old fashioned lace.

French Provincial furniture is showing a real revival of interest today, and the proper decorative treatment for a Provincial room calls for plaids and stripes, and interesting quaint materials. Sport clothes for women are showing the same kind of fabrics.

A man is depressed by the thought of a wife who tries to reflect all of the styles in perfect style. He shudders to think that maybe in the near future all the rooms of his home will be decorated in various period styles to reflect the prevailing moods of his women folks and give them in color their correct background. And then can you imagine adding to the whole scheme of things by having just one woman who decided to be a blonde instead of a brunette, who wanted to live in a modern living room in the day time, and a directoire bedroom at night, to eat in French Provincial style and entertain at bridge in Victorian. And then changed the color of her hair and insisted on the furniture being done over to match!



A bouffant pleated skirt—for Victorian interiors and a luxurious long coat with large mutton leg sleeves that requires an Elizabethan or Louis XV background.





IF I WERE TO MAKE A GARDEN TO LIVE IN

By CHARLES GIBBS ADAMS
Landscape Architect

The Los Angeles home of Mrs. William J. Dodd is shaded by tall Eucalyptus trees and looks out serenely over a beautiful garden. The late William J. Dodd, architect. Charles Gibbs Adams, landscape architect.

THE Spaniards who occupied and ruled our California in the picturesque and pastoral years from 1769 to 1822, and the Mexicans who succeeded them, had one colorful word which tells us vividly that they lived in their gardens. That word was "enramada."

Literally "enramada" means "in the arbor"; but those early Californians used it only as a single noun, denoting embroidery and delicate sewing—the work with which fine ladies occupied their hands.

While those gentlewomen plied their needles beneath the Jasmynes and purple grapes

of their arbors, much of the housework went on in the gardens about them. For every home had its domed baking oven of adobe or brick in one sheltered outdoor corner, and the ubiquitous winepress in another.

While her peons worked at these, many a señorita tended and watered her own little bed of Tuberoses (Nardos, she called them) for the perfect waxen blossoms to decorate her lover's sombrero.

So we of California have sweet and age-old precedent for living in patios and gardens. Yet we follow it not half enough. Why

shouldn't we dwell in the out-of-doors, we Californians who are blessed above all others with a climate of minimum heat and minimum cold, of lavish sunshine and gentle sea breezes?

The stage must be set for living in the garden, as well as in the house. It must be ready for work, for play, and most of all for repose. If I were to make a garden for living—and I would never willingly make any other—only one feature of it would be in the front grounds—a living Christmas tree to gladden the eyes of all who pass. It would have to be a symmetrical Conifer.

If there were not space for the spread of a noble Deodar, then I would choose an Incense Cedar from the Sierras or an Auracaria Bidwillii (all fairly rapid growers), or a slower but exquisite Silver Atlas Cedar.

Nearby would grow a setting of berries of Christmas red, preferably of the Toyon or California Holly, always clean and thriving, or the lavish Coneaster Parneyi in the sun, or English Holly in the shade. Of the latter there *must* be both male and female trees to secure the merry crop.

The very nucleus of my rear garden would be an outdoor living room, a generous expanse of level ground, preferably paved with brick or native flagstone (never with cold, hard cement), or else spread with firm, yellow gravel. The latter costs less in the making, but more to keep clean.

A cool retreat in the garden of Mr. and Mrs. Franklin Booth in Hollywood. Charles Gibbs Adams, landscape architect.



If I had my way, this area would be roofed over with ancient Live Oaks. Second choice would be great rose-berried Pepper Trees that had once stood by some old ranch house. Or, if I had to be patient, and grow my own, two or three young Live Oaks for year-round shade, and clumps of native Sycamores for summer canopies and winter beauty of silver limbs revealed.

There would be electric lights, not too glaring, in the trees, to illuminate the meals or the gatherings of warm evenings.

Such nights do not always come to us, though, even in midsummer; so there would be a simple open fireplace to sit around, preferably on the northeast boundary of the "room," that smoke might not blow over us. What beauty in blazing logs, what beauty in an old iron kettle steaming and singing over the coals!

I would have an outdoor beefsteak grille as well, if I could afford it, a dining table with benches, and a closet of colorful, cheap, gay peasant dishes that needn't be carried to the house.

If such a setting proved too elaborate to manage, I would at least have a dining table on a little sheltered porch easily reached from the kitchen, and a clay Mexican charcoal brazier or two to warm it. Food tastes its best in the open air.

In my house there would be no birds imprisoned in stuffy cages; if there were feathered pets, they would enjoy the freedom of an ample aviary out among the shrubbery. Its west and south sides would be enclosed in glass, against the winds, and there would be a little runnel of water, and automatic feeders, swings and nest boxes. Then Nature's own music would gladden my outdoor living room.

If space and funds were ample, there would, of course, be a tennis court, surely extending north and south for easy light with a badminton court, as well, marked off in its center. And a swimming pool, fully out of the shade, with its own little sun-bathing beach of white sea sand. But only if I could spare a space of about sixty by a hundred and twenty feet for the court, and at least a quarter as much for the pool.

If those "grander" features had to be left to the more opulent, then there would still be provision in my garden-to-live-in, for simpler, inexpensive pleasures, as a movable badminton set, on lawn or drive, or a putting green, if only a circle of twenty-five or thirty foot diameter, of close-cropped Bent grass, set into my Bluegrass lawn.

If youngsters lived there, or were to be lured in, they would have a sunny little wading pool in which to splash about. If old-

sters (or youngsters, either, for that matter), they would have the fun of horseshoe pitching. And here, to quote, is how the stage would be set for that:

"As for space in which to play, you probably can find an unused plot of ground in your back yard, measuring 10 by 50 feet. On this plot, sink your stakes—iron rods 36 inches long and an inch in diameter are best—40 feet apart, facing 12 inches of the rod sticking out of the ground; the stakes should have a lean of 3 inches toward each other. If you want to start off professionally, you can build a box 6 feet square and 10 inches deep around each stake. Into these boxes you put damp clay—potter's or blue clay is best—rolling it smooth and keeping it moist by watering it daily and keeping it covered when not in use. The purpose of this clay is to spare the ears of child spectators—who otherwise might hear words they shouldn't, when a shoe hits near the stake and then bounces ten feet away, as it often will on hard ground."

Somewhere there would be a berry patch, to add another simple pleasure, with ridge-planted strawberries, early and late, in the foreground, rows of raspberries behind them, and Boysen berries—blackberries made sublime—on a trellis behind. No one knows how good a berry can be till he has picked it, ready to burst with spicy sweetness, right off the vine.

The trees selected to ornament that garden would be distinguished for accomplishment as much as beauty. A tree is no less handsome because it bears nourishing nuts or refreshing fruits, any more than a pretty girl is less gladdening to the eye because she earns a living.

Where grows a finer sight in trees, through all the year, than an Orange, white with per-

fumed blossoms in the spring, golden with luscious tonic fruit in summer or in winter, according to its kind, and clothed always in foliage of richest lights and shades?

Where is a more decorative tree than an Avocado, or a silvered Olive, or a cool, fresh Apricot of spreading type, or a luscious fruited Sapote blanca, or a noble, fragrant Walnut?

Where a more ornamental small tree than a Persimmon with its abundance of Chinese-lacquered fruits for Thanksgiving time and Christmas; or a Pomegranate of lovely orange-scarlet flowers in spring, and crimson globes of sweetness in autumn, or that pretty diminutive Orange, the Kumquat; or above all, a Loquat, with its exquisitely mouldered tropic leaves, its fragrant blossoms in midwinter, its golden fruit in spring? Those, then, are the trees that would shade and ornament my garden, while they fed me, too.

Could you name a more regal plant for shrubby foregrounds than a silvered French Artichoke, or a prettier member of the Sunflower family than a Jerusalem Artichoke? Do you know another annual vine half so alluring on a trellis, as a Tomato spangled with yellow stars and glowing with carmine globes? Of course you don't; you couldn't.

Nor could you know another decoration for an arbor half so lovely as one of grapevines hung with luscious purple, pink or amber clusters in summer, and crimson leaves in autumn, even in California.

Could you know a finer bedding plant than a crimson-stemmed Winter Rhubarb, or any jollier flowering plant than a Mexican Chile Pepper, studded with its candles of red or yellow?

If you can find anything more pleasing than these in all the world of gardens, just bring it around, and it shall have a place of honor in my Garden-to-Live-in.



The outdoor lounge on the estate of Mr. and Mrs. Cecil B. De Mille in Hollywood. Charles Gibbs Adams, landscape architect.

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THE AMATEUR BOTANIST



ROCK GARDENS

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A rock garden properly constructed is one of the most attractive and interesting of gardens as well as inexpensive. Its first essential of design, however, is naturalness, a qualification which is not easily satisfied. It is rarely indeed that one ever looks in place in a small city lot.

It should be borne in mind that the purpose of a rock garden is not to display a fantastic arrangement of rocks but to provide a place for each plant as near as possible to its natural habitat. It should provide many varied situations and conditions in regard to exposure to sun, soil pockets and character and depth of soil.

Although so-called rock garden plants include a wide range of varieties, each has its own particular requirements, all demand good drainage. A good foundation of coarse gravel by two or three feet of rich, porous soil should be laid before the rocks are placed. Arrange the rocks so that they have a decidedly downward, inward slant, in order to take full advantage of the moisture and carry it to the roots of the plants.

Select stone of the same or harmonious character and free from anything which detracts from its naturalness. Never expose freshly broken faces, but select those which have growths of lichens or moss.

A hillside or gentle slope is the best location for a rock garden. The rocks should be so placed that the contour will be undulating. Especial attention should be given to levels when the garden is in the course of construction, in order to show the plants to best advantage. It is better to use a few large rocks than many small ones. In placing them follow a plan of stratification in which the strata all run in the same direction, as in nature where they are never disconnected or haphazard. The rock should always appear inherent in the soil, never sticking point upwards, but lying on its heaviest face. The most unattractive ones should be completely buried. Be sure that they are solidly anchored in the ground and all the intersects between and behind carefully filled with soil. Thought should also be given to some type of protection from the hot sun and mulching against successive thawing and freezing.

In choosing plants, avoid those with variegated foliage or freakish habits of growth. It is better to choose a few good varieties and plant them in masses than to have many kinds scattered at random. Be sure to leave enough room for the plants to spread and naturalize themselves. Attractive rock garden plants are so numerous that it would be impossible to name them all. The following are a few of the most effective ones.

Juniperus sabina tamariscifolia

An attractive dwarf or creeping juniper with fine foliage of gray-green color. Its average height is one foot and its spread six to eight feet when full grown.

Pinus Mugho compacta

A compact dwarf growing pine with dark green foliage.

Rockspray (Cotoneaster microphylla)

A dense, low growing shrub bearing white flowers in spring followed by rosy berries. The leaves are small and dark green.

Japanese azaleas (Azalea kurume)

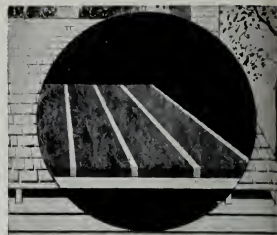
If your soil is acid you will find these distinctive shrubs most suitable. They come in a wide range of colors.

White daphne (Daphne odora)

The slow growing habit of this shrub makes it especially adaptable to the rock garden. Its flowers are creamy white and fragrant.

Garland heath (Erica persoluta alba)

A small erect shrub which bears myriads of pink buds which open into white flowers.



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Evergreen candytuft (*Iberis sempervirens*)

Bears showy white blossoms in early spring. Grows twelve inches high and is perennial.

Sea pink or thrift (*Armeria maritima splendens*)

A hardy perennial having tufts of evergreen leaves above which it bears clusters of small pink flowers on wiry stems. It blooms from spring to fall.

Carpathian Hare Bell (*Campanula carpatia*)

Indispensable in the rock garden. They grow six inches high and have clear blue flowers.

Polyantha Primrose (*Primula polyantha*)

These perennials are among the most interesting of plants. Their clustered flowers, borne on short stiff stems, come in shades of yellow, orange, bronze, maroon, and white.

Hardy Primrose (*Primula auricula*)

Delightful spring blooming flowers which do well in semi-shade and prefer rich soil and a fair supply of water. Their flowers are white, pink, rose and red.

Clover pink (*Dianthus plumarius*)

A beautiful plant with blue-green foliage and single fringed edged flowers of spicy fragrance.

Diamond flower (*Lonopodium acaule*)

A low growing tufted plant bearing pale lavender flowers from spring to fall.

Horned violet or viola (*Viola cornuta*)

Especially valuable because of its long blooming season. The pansy-like flowers come in white and shades of violet and purple. They should be given good soil and full sun.

Stone-crop (*Sedum caeruleum*)

An annual which grows two to three inches high and spreads into dense mats. Its flowers are blue, pink and lavender. It is especially suitable for sandy soil.

Pink gypsophila (*Gypsophila muralis*)

Grows into compact mounds from six inches to one foot high. Its flowers are rose-pink.

Christmas rose (*Helleborus niger*)

Blooms in mid-winter with showy, pinkish white flowers. Its leaves are thick and leathery.

Narcissus cyclameninus nanus

Bright yellow, early blooming flowers with straight, tube-like trumpets. It prefers peaty soil and should have plenty of water.

Angel's tears (*Narcissus triandrus albus*)

A delightful member of the Cyclamen-flowered daffodils. Creamy white flowers on six to seven inch stems.

Dog tooth violets (*Erythronium*)

Delicate spring blooming plants whose flowers are pink, white, or yellow. They must have semi-shade and plenty of water.

Squills (*Scilla campanulata excelsior*)

Bell shaped porcelain-blue flowers on spikes. They prefer shade or semi-shade.

NORTH AMERICAN ROCK PLANTS, First Series. By W. H. A. Preece.
The Macmillan Company, New York, 1937. \$3.50.

Reviewed by Ralph D. Cornell, F. A. S. L. A.

This is a book that all growers of rock plants will wish to have. Written in a conversational style that avoids botanical technicalities, it describes the appearance of one hundred species of rock plants and explains under what conditions of soil and exposure they like to grow. Every species discussed is also illustrated by photographic reproductions that give a personality to plant varieties that is impossible through word descriptions, alone.

Mr. Preece states that many rock plants, reputedly hard to grow, can be enjoyed under garden conditions if given proper environment. He speaks from experience, as a true grower, and tells only what he has learned in handling these temperamental plants. The information given should be valuable to all growers.

Many of the plants described in this first series are natives to the Pacific northwest. Some of them require a coolth and general conditions of environment that would have to be supplied artificially in most portions of the arid southwest. Some will flower the first season after introduction, in southern California, but seem not to sustain sufficient vitality to continue happily under average outdoor conditions of the southland. An alpine house or a specially favored spot might overcome these difficulties, but a number of the plants described are not for the amateur grower in this section of the country.

Nevertheless, every grower of alpine, whether a beginner or one of long experience, will find this book to be interesting, refreshing, helpful and a desirable addition to his library.



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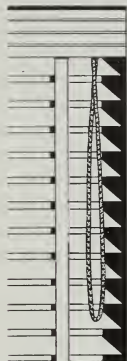
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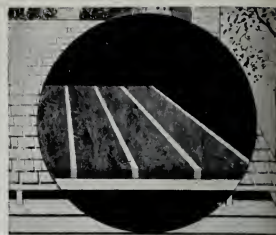
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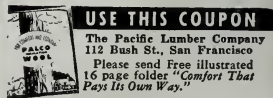


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NORTH AMERICAN ROCK PLANTS, First Series. By W. H. A. Preece.
The Macmillan Company, New York, 1937. \$3.50.

Reviewed by Ralph D. Cornell, F.A.S.L.A.

This is a book that all growers of rock plants will wish to have. Written in a conversational style that avoids botanical technicalities, it describes the appearance of one hundred species of rock plants and explains under what conditions of soil and exposure they like to grow. Every species discussed is also illustrated by photographic reproductions that give a personality to plant varieties that is impossible through word descriptions, alone.

Mr. Preece states that many rock plants, reputedly hard to grow, can be enjoyed under garden conditions if given proper environment. He speaks from experience, as a true grower, and tells only what he has learned in handling these temperamental plants. The information given should be valuable to all growers.

Many of the plants described in this first series are natives to the Pacific northwest. Some of them require a coolth and general conditions of environment that would have to be supplied artificially in most portions of the arid southwest. Some will flower the first season after introduction, in southern California, but seem not to sustain sufficient vitality to continue happily under average outdoor conditions of the southland. An alpine house or a specially favored spot might overcome these difficulties, but a number of the plants described are not for the amateur grower in this section of the country.

Nevertheless, every grower of alpine, whether a beginner or one of long experience, will find this book to be interesting, refreshing, helpful and a desirable addition to his library.



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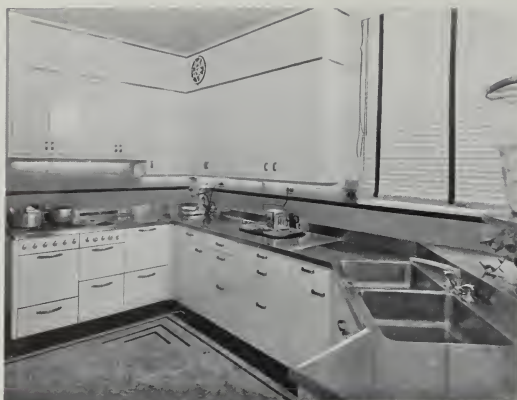
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READ WELL BEFORE MIXING

Hamburger Deluxe

Complying with numerous requests recipes again find space in this magazine, coupled with an apology to the Vista del Arroyo Hotel at Pasadena for failure to credit the two hot dishes, Barbecued Breast of Lamb, and Spaghetti with Meat Balls (Polpetti), as well as the cold concoctions, Jelled Fruit Salad Genevieve and Plum Punch, described in the August issue. Not only may these be enjoyed around the new pool and at the Casino but the bar man at the Vista opens even wider avenues to a joyous evening with his

Vista Cocktail

Fill mixing glass with cube ice. Squeeze in $\frac{1}{2}$ a ripe lime. Put in bar sugar to suit taste and $1\frac{1}{2}$ ounces of Havana Rum. Shake until frost appears on outside of shaker, then strain into chilled cocktail glasses.

Pasadena Special Cocktail

Fill mixing glass with cube ice, add dash of Hollaway's Orange Bitters, one dash Martini & Rossi Vermouth, two dashes Nally & Pratt Dry Vermouth and $1\frac{1}{2}$ ounces of dry gin. Stir until cold. Serve in chilled cocktail glasses with green olives. Squeeze lemon peel over the top and say "Hodwa."

The pages of an old book of recipes of the deep South yield:

Shrimp Wiggle

Two cans of shrimp, $\frac{1}{2}$ can of tomato, 1 pt. of cream, 1 cup of cooked rice, 1 teaspoon of chopped onion, $\frac{1}{4}$ cup of butter. Cook onions in butter, add tomatoes and rice. When hot add shrimp cut in thirds, add cream, season with salt and pepper, serve hot. Will serve ten.

From Alma Whitaker, by way of the pages of "Bacchus Behave" is a favorite canapé:

Lamb Kidneys and Bacon

Skin and wash kidneys, cut into 6 pieces, roll in flour and wrap with a slither of bacon, skewer with a toothpick. Place in rows in a shallow pan, bake in a moderate oven for 20 minutes. Serve from a hot dish. To be eaten from the toothpick held in the fingers.

The Home Service Department of the Southern California Gas Company suggests:

Use ground sirloin steak, allow $1\frac{1}{3}$ pound of meat per person, season with salt and pepper to taste. Shape into individual servings $1\frac{1}{4}$ to $1\frac{1}{2}$ inches thick. Preheat gas range broiler 5 to 10 minutes. Place meat on oiled broiler rack 2 inches from flame. Broil 4, 6, or 8 minutes on each side for rare, medium, or well done. Serve with highly seasoned tomato sauce, French fried potatoes or potato chips, and crisp celery. Can be perfectly prepared over a gas grill in the patio.

Baked Fish

Clean and wash fish. Sprinkle with salt and pepper. Stuff with dressing. Sew together. If fish is dry rub with melted butter. Dredge with flour. Place on an oiled rack and put into a shallow pan. Bake 12 to 15 minutes per pound at 400° in modern gas range. Serve with parsley and lemon slices.

Fish Stuffing

$1\frac{1}{2}$ cups stale bread crumbs, 1 egg, beaten, $\frac{3}{4}$ cup butter, melted, 1 teaspoon salt, 1 teaspoon onion, chopped, 1 teaspoon parsley, chopped. Moist bread crumbs with egg and butter. Season and mix well.

Shredded Wheat Cream

Two shredded wheat biscuits, $2\frac{1}{3}$ cup sugar, 3 cups coffee cream, 1 teaspoon vanilla. Set refrigerator cold control at 1. Combine wheat biscuits, sugar and cream. Soak 1 hour. Add vanilla. Pour into refrigerator tray. Freeze slightly. Remove to cold mixing bowl. Beat until mixture is light. Finish freezing. Return cold control to normal position after cream is frozen.

Soufflé Parisien

3 egg yolks, $\frac{1}{2}$ cup sugar, grated rind of 1 lemon, 1 tablespoon gelatin, 1 tablespoon cold water, 4 tablespoons lemon juice, 3 egg whites beaten stiff, whipped cream. Beat egg yolks well, add sugar and lemon rind gradually, heating constantly. Soak gelatin in cold water, stir over hot water until dissolved. Add lemon juice, stir into mixture. Fold in egg whites. Pour into glass serving dish, chill in refrigerator. When ready to serve, spread with whipped cream, sweetened with confectioner's sugar.

MODES AND MATERIALS

(Continued from Page 10)

utilized in the plain and printed varieties. In the plain there is a new dull short pile velvet giving the effect of buckskin. Velvetene is seen in the simple tailored styles for sports as well as in the dressier afternoon costume, since it lends itself to drapings and combines well with wool plaids and crepes.

In costumes suede is used not only in smart accessories, hats, bags, gloves, shoes and belts but in skirts, jackets, topcoats, as whole outfits may be seen in the desired autumn shades, copper, leaf green, wine and scarlet. Leather in new treatments is inserted in bands as well as in encircling belts, assumes novel combinations in shoes and rises to new heights on hats.

Gusto may mark the sports things but glamour reigns in the evening. This is obtained partially through a generous use of light-catching and light-reflecting textures, much gold and silver, and jewels, rare and synthetic. Velvets and the damask fabrics are favored, then there is the slipper satin, preserving the traditional value of being able to stand alone also a quicksilver satin, the French floral brocades, and a moire of exceptional beauty. The dinner gowns are richer in color, more involved in design as the varying modes take precedence. A dinner and evening gown operate as one by means of the fitted jacket or bolero, and these jackets may have scroll designs, appliqué patterns of sequins or jewels, gold, kid, or another fabric. Not only do we have glittering materials, metallized laces, enhanced by candlelight, but one shining fabric, a fine satin, shows a hand-painted design in which the flowers are backed by a silver pattern.

Complementing the frocks are the accessories and never in any season were these adjuncts so important. Every slightest detail of the costume must be in accord, one touch awry and it all goes for naught. Hats rank first and no mistake must be made as to the necessity for enhancement of the appearance thereby. The hat of the season may be unusual, even daring but it must be flattering. Then the veils, particularly those adorning the evening and dressier hats, they can be so good—and again so bad. Beware of a veil at the wrong angle. Furs, sleek and shining, have a new place in the winter costumes. The long-haired furs are again used as collars but also strips and bands of fur are used in new ways as integral parts of the gowns. Unusual jewelry has a place, when used for accent of a color tone, and the perkier of flowers may be found made of cork as well as of leather. Belts are largely favored, gorgeous leather ones in fancy designs, encrusted with silver and gold, and may match the hat, gloves or bag. Bags tend to be enormous, and gloves are of the brightest hues.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933, OF CALIFORNIA ARTS & ARCHITECTURE, published monthly at Los Angeles, California, for October first, 1937.

State of California
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Jere B. Johnson, who, having been duly sworn according to law, deposes and says that she is the business manager of the CALIFORNIA ARTS & ARCHITECTURE, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Fiscal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Western States Publishing Co., Inc., 2404 West Seventh St., Los Angeles.

Editor, Mark Daniels, 101 Post Street, San Francisco.

Business Manager, Jere B. Johnson, 2404 West Seventh St., Los Angeles.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stocks, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is.....

JERE B. JOHNSON, Business Manager

Sworn to and subscribed before me this 24th day of September, 1937.

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THE OLD WEST WITH BATH

(Continued from Page 29)

is ten miles from Palm Springs and five miles from Garnet—the center of a date grove, an oasis of the Coachella valley. To make a good California postcard, Nature created, overshadowing the tropical date palms, the snow topped Mount San Gorgonio and Mount San Jacinto.

Unlike the mountain dude ranches, the B-Bar-II entices the winter and spring vacationer, not the summer one. The ranch unbars the gates from October to June. More than elsewhere through the West, the Spanish background motivates architecture—and maybe the cowboy's song—at the B-Bar-II. But the old Spanish ways of daily life have yielded to modern manners. Water is not carried in vases on the shoulder, hip or elsewhere, but is pumped by a Diesel engine. The bungalows have now been heated with a hot water system. Electric and power lines were likewise added to these 360 acres when Charles Bender and Lucian Hubbard translated them, two years ago, to one of the most enjoyable of California's guest ranches.

During the summer of 1935 they enlarged their summer homes to a guest ranch. The type of the residences determined the architectural treatment of the ranch. They were built with exterior walls of native desert stone and mission plate tile roofs. Early California with a slight touch of Monterey was settled upon then as the style of architecture for the ranch. The bungalows are of stucco and knotty pine in early California style—each with a private tile bath.

The layout developed around the patio by changing the living room to a library and music room and the dining room to a card room. A new building was added—a large lounge with a native stone fireplace and a card room which became a passageway from the lounge to the patio.

A swimming pool, tennis courts, and a building for indoor games were provided. Badminton courts and billiard tables are at hand for guests with those tastes. A garage was converted to a cocktail bar with an entrance to a cocktail plaza by the swimming pool.

Thus the dude ranch may not be "roughin' it" but it is "enjoyin' it." The West may no longer be wild—yesterday can never quite be recalled. But the ruddy glow of the pioneer's campfire and his spirit may be recaptured on the dude ranch.

THE ART OF BEN KUTCHER

(Continued from Page 3)

The first four drawings he completed for the Wilde stories were purchased by Mr. Barstow for the *Century* magazine as an art insert in their Christmas issue. He also received a commission at this time to illuminate an article by Brian Hooker, and this was the beginning of the type of black and white work for which, today, he is noted. With such a reception the logical thing was to do the stories in book form. Several publishers were approached, but it was regarded as bad taste to bring the name of Wilde to the catalogs of book publishing at that time. Such was the attitude as late as 1917.

However, this did not check Kutcher's determination to help create a revival of Wilde's works, and he began to illustrate the fairy tales. Finally, just as he was enlisting for the World War, Moffat, Yard Company decided to publish the book to which H. L. Mencken wrote an introduction. Later when the Dodd, Mead Company purchased the above firm a new edition was prepared with additional illustrations for the Evony Library, where it has been a best seller among gift books to the present day.

Advertising, stage production and theatrical work occupied after-war years and in 1927, after Kutcher

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came to California, he designed his first bookplate for Edward Everett Horton. Later, as art director for Horton, in association with Maude Fulton and W. D. Horton, the Vine Street Theater was begun in which much of Kutcher's skill was recognized further.

Of great interest is the architectural sense which appears in all of his drawings. This quality of a stage-setting emerges from his delight in the theater and his practical association with its problems. Such planes and perspectives are possible to one who is a consummate draftsman as well as one in whom the decorative sense is uppermost.

The field of the bookplate was the latest to which the facile pen of the artist has been lent. This field is an exacting one, for in the space of a few inches an artist must evoke dignity, humor, majesty, or the owner's hobbies.

The characteristic Kutcher *ex libris* pattern is one in which the center panel portrays the theme of the owner's wishes developed upon a background of brocade-like detail. With faultless drawing he skillfully interweaves the hobbies and characteristics of the owner through the use of many of the age-old schemes for romance. The lady in wimple and 'brodered mantle, the ship with painted sail, the crusading warrior or courtier in flowered coat! As in his illustrations there is a keen sense of pattern and fabric for no embroidery seems too intricate for his pen.

The Ben Alexander bookplate won an award at one of the exhibitions of the Bookplate Association International of Los Angeles. Historical interests are shown in the bookplates of Charles Edward Merrill and George Albert Flesch. Catharine Phillips Rollins and Harold Norwood Hubbard use the ship as their favorite device, while Lyda and Fred Birge's prancing peacock suggests their interest in the France of the *grande monarchie*. James Stohn Copley's bookplate has been wrought with the delicate traceries of silver, while the newest bookplate to bear the name of Kutcher is that of Raymond and Crete Mixsell, wherein illuminated books and a Della Robbia medallion suggest the profession and avocations of the owners.

The more severe qualities of the scholar must be added to those of the artist who would attempt bookplates. In this, Ben Kutcher has produced designs incorporating careful historical research. During the production of "The Crusades," Harold Lamb, greatest living authority on this epoch, was brought to Hollywood for technical advice. With the occasional modesty of writer-folk he possessed no copy of his own book at one of the production conferences. Leonard Boyd proffered his own copy in which his bookplate by Kutcher attracted the attention of the author. A glance at the arresting design brought from Mr. Lamb this comment: "Here I've spent years of my life in research on this subject and this artist produces an authentic picture of the period in the space of a few inches."



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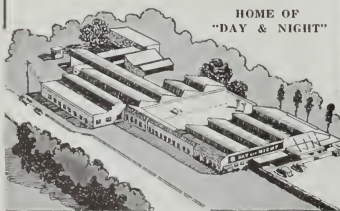


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AN OPEN LETTER TO THE EDITOR

MAYBE I am only your art critic and maybe you think art critics should stick to their "criticing" and not think about such untheoretical matters as labor and strikes. But I don't think so. All great art has been an honest expression of the era which created it. Very few artists have actually existed in ivory towers and left anything important for posterity except the fiction of their existence. On the contrary, the great artists have been those who have drunk deeply of life—often times too deeply.

No, Mr. Daniels, art, and I mean music, literature, painting, sculpture, poetry and architecture, have been molded from the same mud which the archeologists dug up to find them. And so I feel that the artist who is not conscious of the Social revolution which is now going on has been living in an ivory tower which will isolate his efforts from reality.

That is why, when you facetiously explained away the Russian Flyers' failure to land in San Francisco, as due to "labor odor," the odoriferous reference to labor made me stop writing about art and deal in more concrete realities.

Maybe labor does stink. Once I worked in a chemical plant where some odorous insecticide was made. When I came home I washed and bathed and changed, but I still stunk. It was months before my industrial "B.O." finally disappeared. It was the atmosphere I had lived in. Maybe labor got its unsavory smell from contact with a system which has been rotting.

As you know, I am only an art critic, but even the reviewing of pictures requires some logic. It doesn't seem logical that the American business man should spend millions convincing labor that it cannot enjoy life without a new car, a new radio, a refrigerator, a washing machine, cosmetics, hooks, movies, etc., and then complain because labor won't work for less. Maybe labor does stink, but I think that maybe there is a universal stench, which will require some intelligent, logical investigation before it can be sweetened.

Last month I visited the show of Surrealist, Fantastic and Dadaist Art. I didn't like it and I went home saying, "That's not art." Maybe I'm wrong. Maybe I'm the one who doesn't know what art really is. Maybe Surrealism is a true and honest picture of our present civilization. Maybe not only the Surrealists are crazy—but maybe the whole world with its guns and battleships, its wars and industrial strife, its hatreds and distrust—is just a little screwy.

LEO S. GOSLINER.

TOMORROW

"In today already walks tomorrow"

HORIZONTALITY

ONE definite result of the trend in modern design, both for exterior and interior architecture as well as furnishing, is the adoption of horizontal lines to the exclusion of almost every other dominant or sub-dominant element. Time there was when we had too many vertical lines in much of our architecture, and it is possible that this excess of horizontality may have the same fate.

Most laymen are beginning to think that any structure that has not a predominance of horizontal lines and ornaments is not modern. It is a pity that this should be, for modern architecture can get along with mass and form without a superabundance of any particular directional element. And it is our conviction that the time is near at hand when modern designs will be accepted without this horizontality resulting in an effect of little more than laminations.

SOUND PROOFING

CITY dwellers are at last awakening to the horrors and danger of the incessant roar of traffic, screeching fire engines, airplane motors, and automobile claxons. In the past few years they have developed air conditioning, something that is joyously welcomed by those who are forced to live in the densely populated urban areas. With that came insulation against heat and cold. Now architects are beginning to look into the problem of sound-proofing with the thought that our jangled nerves need attention as well as our lungs and our skins. It behooves all forward-looking architects to give this problem serious thought.

ABSTRACTION

FOR ALL too many years, our architects have been applying the abstract theories of design to the arrangement of garden and house in residential work. This is particularly true of gardens. Walks, paths, terraces, fountains and flower beds have been laid out in forms that indicate symmetry and rhythm on paper, but which result in little or no impressive effect when actually done on the ground. Now our landscape architects are beginning to consider the actual conditions on the site more seriously and fitting their plans and their planting to existing objects and the charm that can be obtained by developing things so that they will look better on the ground than they do on paper. It is a marked step forward—or is it backward to what was done a century ago?

DETAILS

A CINDER is a small thing until you get it in your eye. The same is true of doorknobs, door hinges, door escutcheons, radiator openings, window hardware and all of those innumerable gadgets that are essential to a comfortable house. Unfortunately most of these are still poorly designed and they get in your eye. But there is a real movement on the part of manufacturers—a serious effort to have these smaller details designed as exquisitely as practicability will permit. Of course, it is impossible for them to carry vast schools of design in their products, so many of them are preparing to supply products according to the architect's design at prices hardly a farthing more than those out of stock. This is particularly true in lighting fixtures. And Tomorrow architects, in increasing numbers, will design fixtures for their houses.

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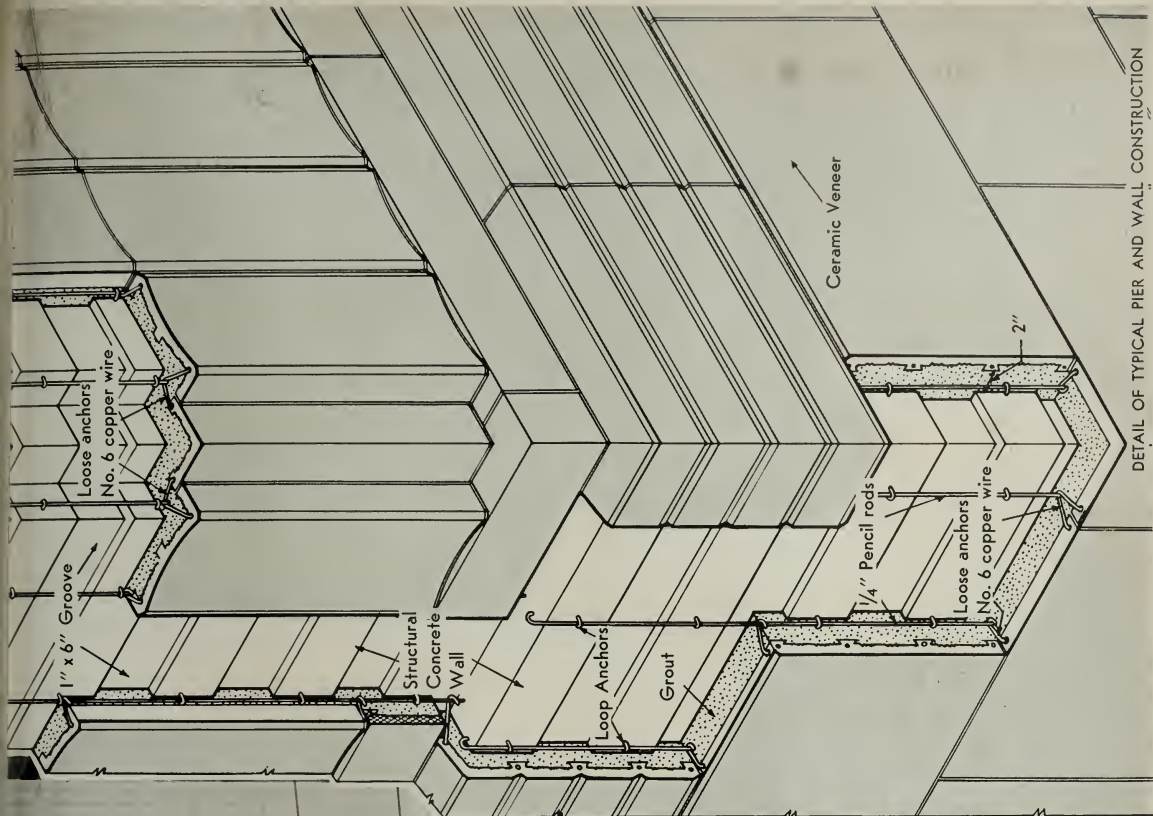
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Editorial

HOUSING DATA

IN THE latter part of 1936, Purdue University issued some publications setting forth the results of their investigations as to building needs in the United States. They are still at work experimenting and testing the conclusions at which they arrived. Although these investigations are not brought down to the present day, their results are quite accurate and enlightening as to the percentages of houses within certain brackets and the demand for them throughout the United States.

Their research disclosed the following facts concerning demand for houses in various cost brackets:

\$ 600.00.....	3%
1000.00.....	10%
1900.00.....	22%
2900.00.....	19%
3800.00.....	13%
4800.00.....	8%
5600.00.....	6%
6600.00.....	4%
7600.00.....	3%
8600.00.....	2%
9600.00 or over.....	1%

Until the present time no effort has been made on any scale whatever to build houses for less than \$5600.00. This means that until the present time there has been an untouched housing market embracing 81% of the houses for which there is a clear and genuine demand. During the past two years or more, the government and individual enterprises have been struggling with the problem of supplying well built houses in the \$4800.00 to \$5600.00 bracket, which comprises 14% of the total demand for houses.

Despite the fact that the manufacturers of building materials have been showing photographs of houses that can be built and sold at a profit for between four and five thousand dollars, no house has yet been developed that would be satisfactory to a discriminating home-owner, no matter how small his ideas might be. In isolated individual cases, this has been accomplished by very careful individual attention to one's own home as it is being built, but for general contracting purposes and for commercial production by the general contractor method, allowing the contractor 10% profit for his work and allowing a fee for the architect, there have been practically no buildings or houses erected in this bracket. It is, nevertheless, well within the realm of possibility that this may come if it is ever possible to control labor long enough to get a house built inside the bid before strikes are called.

Purdue University has been extending itself in test buildings in the \$4800.00 bracket and has constructed several houses within these cost lines. These, however, have been built under special care and supervision and we fear with considerable labor contributed by the University and others at no cost. By far the greatest amount of building activity today lies within the last 10% or within the bracket including \$6600.00 at its lowest limit and from there to the \$100,000.00 home.

Along with this it is interesting to look over the graph of real estate activity in St. Louis which the government has taken as more or less an average throughout the country from the year 1875 to the beginning of 1937. This graph shows almost a uniform wave of depressions and booms, the extremes of which are almost the same on both sides of the line of normal with the exception of the depression of 1930 to 1936, the lowest depth of real estate depression. These depressions and booms were as follows: beginning in 1875 a depression lasted until 1881; from 1881 on booms and depressions followed each other in almost a uniform sequence. 1881 to 1894 was a boom period; 1894 to 1903 a depression; 1903 to 1912 a boom; 1912 to 1920 a depression; 1920 to 1930 a boom; 1930 to 1937 it is needless to say was a depression. If graphs mean anything it would look as if we were

facing another boom; but with the recent experience in stock market activity, the law of graphs seems to be on the verge of permanent discard.

Additional information is contained in the several surveys that have resulted in both government and private investigation to present a picture of how many homes are needed to be built in the United States during the next ten years. The reports of some Federal departments show that 13,000,000 homes will be needed to house the population in the United States during the next decade; that is, 13,000,000 new homes must be built. Upon the basis of California having 5% of the total population of the United States and without going into further explanations of breaking down, this analysis shows the following as the monetary pro-

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles.
Telephone FEderal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
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Advertising Manager: Edgar H. Snow.

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CONTENTS

NOVEMBER, 1937

Cover—The Residence of Mr. Richard Halliburton designed by Alexander Levy.

Photograph by Miles Berné.

Editorial: Housing Data	2
Arrangements	3
The Calendar—Announcements, Music, Theater, Drama	3-5
Art Calendar	6
California Poet's Corner	7
Hangover	7
Women!	7
High Notes in Music	7
The Growth of a Little Theater	9
More Air	11
Honor Awards	12
Antiques	13
Running Fire	15
The Roos Brothers Building in San Francisco, Bliss and Fairweather, Architects	16
Architectural Face Lifting	17-18
The Concrete House	19-20
Residence of Mr. Frank McIntosh, William Wilson Wurster, Architect	21
Residence of Mr. and Mrs. Seton I. Miller, Charles O. Matcham, Architect	22-23
Residence of Mr. and Mrs. Sanford Hewitt, Charles O. Matcham, Architect	24-25
Residence of Mr. and Mrs. Robert Brent Mitchell, Miller and Warnecke, Architects	26-27
Residence of Mr. and Mrs. Herbert C. Cheek, Roland Stringham, Architect	28-29
The Apartment of Mr. and Mrs. Milton Vedder, S. Bartley Cannell, Jr., A. I. D.	30
Modern Trends in Home Furnishing	31
For the Glory of California	32
Pomona College, Its Golden Anniversary	33
The Amateur Botanist	34-35
New Products and Practices	37
Tomorrow	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

portion of building that may be looked forward to in California during the next ten years in the various brackets from \$4800.00 to the bracket above \$10,000.00. These amounts are in cost per annum.

Houses	Per annum
\$ 4,800.00.....	\$25,000,000.00
5,600.00.....	21,000,000.00
6,600.00.....	17,000,000.00
7,600.00.....	15,000,000.00
8,600.00.....	11,000,000.00
9,600.00.....	6,000,000.00
over 10,000.00.....	58,000,000.00

These are the figures that the analysts arrived at, but it is going to take an awful lot of confidence and credulity to maintain one's belief in the old adage that figures do not lie.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leach.

ANNOUNCEMENTS

THE MODERN FORUM, Herman Listauer, director, presents the 10th Anniversary Series at the Philharmonic Auditorium, Los Angeles. The course includes lectures of international note, and presents Romola Nijinsky, wife of the famous dancer, Vaslav Nijinsky, author of his biography and editor of "The Diary of Vaslav Nijinsky", Monday evening, 8:15, November 29.

TOWN FORUM HALL SERIES consists of twenty events at the Curran Theater, San Francisco, on Tuesday mornings, under the direction of Albert Rappaport and Kay McMahon. The events include the foremost speakers of the day discussing world affairs.

PUBLIC LIBRARY, Pasadena, sponsors a course of lectures by members of the faculties of the University of Southern California, Occidental and other colleges, under the title, Pacific Southwest Academy lecture course. The lectures are free to the public and are on subjects of interest in civic and government economics. The first lecture, November 4, is by Dr. Arthur G. Coons, Occidental College, subject, "The United States and the Orient—Economic Interests and Policy". December 11, Dr. Clayton D. Carus, University of Southern California, speaks on "Economic Foreign Policies, Trade and Tariff."

JOHN BURTON opens a series of six lectures on successive Friday evenings, November 5, at the Beverly Hills Hotel.

EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include the Drama Series, Thursday afternoons at 2:30, November 4, Peggy Bathers reads "Excursion", a comedy by Victor Wolfson, Saturday afternoon, November 6, the course presents Mrs. Lucile Morrison, author of "The Lost Queen of Egypt".

INSTITUTE OF WORLD AFFAIRS, the fifteenth annual, is held this year at the Beverly Hills Hotel, December 12 to 17. Sponsored by the Los Angeles University of International Relations of University of Southern California the sessions will hear round table and panel discussions on current world affairs, with evening meetings open to the public.

PASADENA FORUM announces a series of lectures at the Civic Auditorium, opening with Ruth Bryan Owen, December 6. The subject chosen by Mrs. Owen is "This Globe of Diplomacy".

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, presents the series of illustrated lectures by internationally known speakers at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. November 9 in Pasadena, November 11 in Los Angeles, Harrison Forman presents news pictures of the current Chinese-Japanese undeclared war, filmed in and around Shanghai. The pictures also include views of Inner Mongolia and Tibet.

BROWNING SEMINAR, Dr. Bertha Lowell Jackson, leader, announces the announced subject for the year's study is "Browning's Philosophy of Art," with special emphasis on metrics. The seminar is held Thursday mornings at the Public Library, Pasadena.

CALIFORNIA LIBRARIANS' ASSOCIATION, Southern District, holds an all-day session, November 20, at Pasadena. Morning and afternoon sessions are held at the Civic Auditorium, with luncheon at the Masonic Temple.

GENERAL EXHIBITIONS, held at the Museum of Art, San Francisco, include, Stamp Exhibition of the California Philatelic Society, November 7, and an Exhibition of Hobbies, assembled by the Recreation Commission, November 12.

THE DOLL FAIR, held annually for the benefit of the Convalescent Home of the Beverly Hospital, Los Angeles, will be held Saturday, November 27, at the home of Mrs. Lee Phillips, Berkeley Square. Mrs. J. P. Lippincott is the founder and honorary president of the Doll Fair. It was founded in memory of her daughter, the late Rose Lippincott Davis.



An arrangement done by Norman Edwards for the show of Susi Singer ceramics at the Amymay Studio in Pasadena. Photograph by Robert Humphreys.

ARRANGEMENTS

By AMY MAY

NOW that autumn is here and the holiday season is approaching, we all like to arrange the chrysanthemums, berries, and autumn leaves in our houses and often are tempted to put some funny little animal with the bouquet to give it humor or originality.

Flower arrangement is one of the most enjoyable of art expressions. Here in California there is never any dearth of material and there is no other art which has such a beautiful medium with which to work. The florists' shops are just now abounding with a wide selection of rich material, the smallest gardens offer fall flowers and leaves, and apartment dwellers will find the richest harvest of treasures along the roadsides and vacant lots if one has an eye to see.

There are really no arbitrary rules to flower arrangement. What may be true at one time may not apply at another, but it is a fact that the same art principles govern any art expression, whether it is a water color, an interior, a book-plate, a building, or a flower arrangement.

Just now there is a great tendency to use accessories. This may add charm if carefully done, but very often the addition of a bird, a figurine, or an angel seems irrelevant. When making a flower composition it is helpful to think of a simple definition of beauty. In his book, "Why We Look at Pictures" Carl Thurston has said that anything, to be beautiful, must be "easily grasped as a unit." He also says it in an even simpler way, "it must be easy to look at." It is not easy to look at two things at once and unless your figurine seems to belong your design will lack that essential quality—unity.

When accessories are used with plant material a common fault is that the accessory does not form an integral part of the composition. The placing of leaves or flowers in front of a figurine helps to make it seem definitely part of the arrangement so that we feel that if the accessory were removed, the design would be incomplete. An accessory should usually be used in the true sense of the word and be a point of interest, but entirely subordinate to the whole and it must be right, not only in scale and color, but in mood.

On the other hand, if one wishes to star the figurine or accessory, the flowers may become the accessory and be used only to suggest a beautiful setting, as is the case in the accompanying illustration. This flower arrangement expresses unity, order, proportion, and rhythm. The grasses, which are appropriate to the autumn, are subordinate to the figure and support it or give it an environment that is sympathetic. The grace of the lady is repeated in the pleasing lines of the tares and because they are in scale one feels that the lady and the romping children could easily pass through the tall grasses.

ALINE BARRETT GREENWOOD adroitly presents current world events, reviews, books and their authors, with sidelights on new plays in her series of talks in California. Miss Greenwood is heard, November 17, 11 o'clock, at the Shakespeare Clubhouse, Pasadena, and on the third Wednesday of each month during the winter season. Miss Greenwood spent the late summer and early fall in the East, especially in Washington, and is always in close touch with the varied happenings at the Capital. The San Francisco series continues at the Italian Room, Hotel St. Francis, on the second Monday of each month. Miss Greenwood also speaks at Los Angeles and at Long Beach.

PUBLIC LIBRARY, South Pasadena, presents a course entitled, "Review of New and Worthwhile Books", under the leadership of Miss Marian Lynne, and sponsored by Adult Education Department of the South Pasadena Senior High School.

JUNIOR LEAGUE, Los Angeles, is presenting the fifth annual series of lecture-teas. Willard Sheets was the guest speaker at the opening tea, discussing "Contemporary Painting". The second lecture is given by Lloyd Douglas on "Dealing With Imaginary People at the home of Mrs. Burton Edmond Green in Beverly Hills, November 9. The third event, November 23, presents Mrs. Marguerite Harrison, speaking on "Stories of a World Traveller" at the home of Mrs. Altona Bell in Bel Air.

CHARITY BALL, sponsored by Las Madrinras (The Sixty Godmothers), for the benefit of the Convalescent Home at Hermosa for the Children's Hospital, is held December 10, at the Biltmore Hotel, Los Angeles. Mrs. William Rose Gibson is president and general chairman of Las Madrinras.

OPPORTUNITY CLUB opens the season with a dessert bridge party, November 10, at the Hotel Vista Del Arroyo. The club arranges many and varied events throughout the season whereby the charities of Pasadena are greatly benefited.

THRIFT SHOP of the Assistance League, De Longpre Avenue and St. Andrews Place, Hollywood, is benefiting through the efforts of a newly organized group, "The Book Worms", who are busy gathering books to form a circulating library and book sales department. The group is headed by Mrs. John Stauffer, Jr.

EDANA RUHM presents her series of lectures, "Events of the Hour", which sketches the political situation, outlines new books and plays, the second Thursday of each month at Hotel Huntington. Mrs. Ruhm also gives a similar course at Villa Riviera, Long Beach, on Wednesday mornings.

OPPORTUNITY LEAGUE, philanthropic and self-help organization, holds a "Silver Plate" dinner, November 21, at the Elks Club, Los Angeles. The league ministers to physical needs, and also conducts classes in music, dancing, and drama. Mrs. Grace Burdette is president.

SILVER JUBILEE AUTO SHOW, sponsored by the Motor Car Dealers' Association, continues through November 7 at the Pacific Auditorium, Los Angeles.



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MEXICAN-CALIFORNIA POLO SERIES at Midway Country Club, November 7, 14, and 21, is sponsored by the Los Angeles Junior Chamber of Commerce. The Mexican team comes here under the personal sponsorship of Gen. Gilberto Limon, Mexican Secretary of War and president of the Mexican Polo Association. The best players of Mexico make up the team, which is opposed by California poloists of international fame, including Eric Pedley, Tyrrel-Martin, the eight-goal man of Del Monte, Willie Tevis and George Pope of San Francisco; Aiden Roark, Big Boy Williams, Neil McCarthy, Tim Holt, Howland Paddock and Les Rogers. Jimmy Rogers, son of the late Will Rogers, given a try-out for No. 1 place on the California team.

CANNELL AND CHAFFIN, 3000 Wilshire Boulevard, Los Angeles, present an exhibition of distinctive table settings, November 8 to 13 inclusive. The tables comprise designs for varied types of hospitality, buffet service, breakfast, luncheon, and dinner.

LECTURE COURSE, at the Savoy Theater, San Diego, includes Ruth Bryan Owen, subject, "This Business of Diplomacy," December 4.

ARMISTICE DAY, November 11, is marked in varied ways in different communities. In Los Angeles the annual Armistice Day Charity Ball is given in the Fiesta Room at the Ambassador Hotel, sponsored by the British United Service Club of Los Angeles. Alan Mowbray, chairman of the ball committee, has arranged a projection picture and radio stars to be broadcast from the ballroom and conveyed to South Africa, Australia, New Zealand and other countries of the British Empire. Proceeds of the ball are devoted to the Last Post Fund of the British Empire Service League of Southern California.

PALM SPRINGS TENNIS CLUB opens November 6, starting off the season with several gay social events, as well as adding another spot for sport.

ELECTRICAL SHOW, the fifth annual, is held December 1-5, at the Federal Housing Bldg., Balboa Park, San Diego.

MUSIC

PHILHARMONIC ORCHESTRA, Los Angeles, under the direction of Otto Klemperer, opens the series, November 11-12, with a pair of concerts at the Philharmonic Auditorium. The schedule of concerts for the season consists of twelve regular Thursday-Friday pairs; nine Saturday night events; two concerts in Royce Hall, University of California at Los Angeles, four in San Diego, three in Santa Barbara and one in Claremont. Four children's concerts and four standard broadcasts are announced. A Brahms cycle will be given on six of the nine Saturday nights in the season, these will begin January 15.

MUSICAL ASSOCIATION of San Francisco sponsors the symphony season of eighteen weeks, opening Friday afternoon, December 10, and closing Saturday night, April 23. The San Francisco Symphony Orchestra is conducted by Pierre Monteux.

SAN FRANCISCO OPERA ASSOCIATION continues the season of grand opera at the Memorial Opera House, presenting "Lakme," November 3, with Pons, Malson, Pinza, Cehanovsky, Ferrier, Kroch, Luscombe, Cullahan, Hackett, Oukrainy, and Opera Ballet with Cimlin, conductor; November 6 "Rigoletto" with Bonelli, Tumina, Kullman, Cordon, Cornish, Sheffoff, Jones, Wisbart, Hackett, Oliviero, Cehanovsky and Papi, conductor; November 11, "Lohengrin" with Floastad, Melchior, Meisde, Hofmann, Huehn, Cehanovsky, Reiner, conductor.

MUSIC FOUNDATION of the Los Angeles Junior Chamber of Commerce, with L. E. Behrmer as representative, presents the San Francisco Opera Company at the Shrine Auditorium, Los Angeles, November 15 to 20. The operas included are "Tristan and Isolde" by Richard Wagner; "Lakme" by Leo Delibes; "Aida" by Giuseppe Verdi; "Lohengrin" by Richard Wagner, and "La Tosca" by Giacomo Puccini. Among the artists are Lily Pons, who will sing "Lakme." Kirsten Floastad, singing the Wagnerian roles; and Richard Bonelli, who is heard in "Aida" and in "La Tosca" with Maria Jeritza.

CONCERT SERIES at the Biltmore Hotel, Los Angeles, opens December 3, with concert by Lena Gaston, soprano, and Eloise Roessler, violinist. Rex Best, pianist, is presented December 6, followed by Clemence Gifford, contralto, December 13.

VIENNA CHOIR BOYS appear in concert and costumed opera at the Philharmonic Auditorium, Sunday matinee, November 28. NOACK QUARTET is heard at the Ebel Theater, Los Angeles, November 10. Marietta Bitter, harpist, is guest soloist.

CIVIC ORCHESTRA of Pasadena announces a series of symphony concerts, under the direction of Dr. Richard Craft, opening November 6 at the Civic Auditorium. The concerts are open to the public without charge.

THE RIVERSIDE OPERA ASSOCIATION, now in its sixth season under the direction of Marcello Craft, announces twenty performances of seven operas in the winter season. December 2-4, "Carmen" is given; December 2-22, "Hansel and Gretel" is heard. The operas are given in the auditorium for Riverside Junior College.

SAN JOSE CONCERT SERIES, under the management of Denny Watrous, presents the Joos Ballet, Monday, December 6, in an entirely new program, at the Civic Auditorium.

MUSIC SEASON at Long Beach opens with the Beaux Art Series, November 4, presenting Freida Hempel at the Polytechnic auditorium. The Civic Concert Series offers the Japanese prima donna, Hiti Hovke, at the same auditorium, November 12.

UNIVERSITY OF REDLANDS enriches the community through the concert series, which brings outstanding artists to Redlands. The first concert of the season, November 17, presents Mary McCormick and the Kryl Symphony.

MERLE ARMISTEAD offers a season of music and theater, opening with Harold Kreutzberg in two performances, matinee and evening, November 16-17, at the Philharmonic Festival follows, December 2, and matinee December 4. The programs are given at the Philharmonic Auditorium, Los Angeles.

AMELIA GALLI-CURCI, coloratura soprano, sings November 2, at the Philharmonic Auditorium, accompanied by Homer Samuels, on the L. E. Behrmer concert course.

THE COLEMAN CHAMBER CONCERT ASSOCIATION is sponsoring a Brahms Festival Evening, the climax of a Brahms Week in Pasadena, November 7-14. This will also be the opening chamber concert of the 1937-1938 season, given at the Community Playhouse, Pasadena, on six Sunday evenings. At this concert, November 14, Winifred Christie, Scottish pianist, joins with the Los Angeles String Quartet, featuring all-Brahms evening. Martin Black, Harold Stancliff, Donald Cole and Nathan Leibensbaum form a quartet of splendid musicians.

THE SINFONETTA SOCIETY of San Francisco announces plans for the sixth season. There will be, as usual, three concerts, given at the Community Playhouse as follows: Wednesday evening, December 1, Tuesday evening, January 18, and Tuesday evening, February 15. Anna Young and Eva Gruninger are soloists of the first concert, singing a group of three Piedmontese songs by Singgale, which the composer orchestrated for the Sinfonietta Orchestra, conducted by Giulio Minetti. Edith Kohn, pianist, is the soloist for the final concert, playing a concerto for piano and orchestra by the famous Spanish composer, de Falla.

ELMER WILSON CONCERT COURSE, at the Civic Auditorium, Pasadena, presents Lauritz Melchior, tenor, November 8. Three famous musical events, announced at the Wilson Premier Series, will be presented in the Civic Auditorium as follows: December 10, the Joos Ballet; January 6, the Salzburg Mozart Grand Opera Company, and on February 3, "Porgy and Bess," the George Gershwin American Folk Opera.

PAUL POSZ makes his entrance into San Francisco as a concert manager this winter, opening his season, November 23, with recital by the celebrated Czechoslovakian dancer, Harold Kreutzberg. This dancer is followed, November 28, by the Wagnerian Festival Singers, an organization from Germany. These events are presented at the Memorial Opera House.

CLAREMONT COLLEGE again presents an Artist Course at Bridges Auditorium. Lauritz Melchior, Danish tenor, gives the November concert. The founding of Pomona College in 1887 is commemorated throughout the year in these presentations.

ORGAN RECITAL is given at the California Palace of the Legion of Honor, Lincoln Park, San Francisco, by Uda Waldrop, each Sunday and Sunday afternoon.

CHAFFEY COMMUNITY SYMPHONY ORCHESTRA is a recent musical organization at Ontario. Ralph Strano, former member of the Detroit Symphony Orchestra, and associated last year, with the Riverside Opera Association, is the conductor.

SAVOY THEATER, San Diego, announces the appearance of the Joos Ballet, December 9.

PASADENA CIVIC CHORUS, organized four years ago by Robert Farley, makes several public appearances this season and will be heard on two radio programs. Louise Richardson is the pianist, and Inez Flannigan, chapel organist.

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The new Ocean Terrace Room at the Hotel del Coronado, created by Donald D. McMurray, A.I.A., is gay and inviting. The room takes its tones from the old French paper on the walls where the blue of the sky meets the blue of the sea. This new retreat is popular at the cocktail hour, since it adjoins the bar and is equipped with a hard-wood maple floor for dancing.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, has devised a significant approach to the winter season, and at the same time a worthy program to commemorate the twentieth anniversary of the institution. Two plays are presented every month, each running two weeks, with the opening on Tuesday evenings. No performance on Sunday. Matinee on Saturday only. Glimor Brown is supervising director.

November 2-13, "The Old Maid," by Edith Wharton, dramatized by Zoe Akin.

November 16-20, "Sing Sweet Angels," by Belford Forest. Selected as an opener for the Shakespearean series to follow.

November 22-23, Matinee 23, "A Winter's Tale."

November 24-25, Matinee 25, "Measure for Measure."

November 26-27, Matinee 27, "All's Well That Ends Well."

December 2-34, Matinee 4, "Romeo and Juliet."

GOLD HILL PLAYERS of Monrovia hold the regular meeting at the Little Theater, November 5. Harriet Colton, the Forum speaker, gives a talk on the new Stanford University Theater. The San Bernardino Players Guild presents an original play by Wilber Slater.

THEATER AMERICANA, Altadena, plans to present six major productions in the current year at the Altadena Recreation Building. Mr. Currie and Lake Avenue. The season opened late in October with "The Doctor Said No" by Claire Parrish. Plays to follow are scheduled for December 7 to 9, January 10 to 12, February 22 to 24, April 12 to 14, and May 24 to 26.

GATEWAY PLAYERS THEATER, 4212 Sunset Boulevard, Los Angeles, under the direction of Francis Dickson, presents "Beauty, Inc.," by Jean Provance, November 5 to December 19. This is the third successive play by this author, given at this theater.

GOLDEN BOUGH PLAYERS in their home on Sutter Street, San Francisco, continue the winter season, under the management of Edward Kuster, with well selected plays.

MEXICAN PLAYERS, in a theater apparently designed for their needs in the Padua Hills near Claremont, recreate the lives of their ancestors in Old Mexico. Legends, folk songs and dances of that romantic country make up the gayest of comedies while adhering to a definite historic outline. The costumes are always authentic, and the entertainment vividly interesting. This group is under the direction of Mrs. Bess Garner, with Senor Juan Marute as her associate director. "Adelitas," replete with dances and the spontaneous revelry that characterizes the Mexican Players' productions, is current through November 27, with presentations each Wednesday, Thursday, Friday and Saturday evening, and matinees each Wednesday and Saturday afternoon.

COMMUNITY PLAYERS of Palo Alto announce "Pride and Prejudice," by Helen Jerome as the major production for November.

COMMUNITY GROUPS in various sections have opened the fall season of the Little theaters. The Pomona Theater Guild, Inc. offered "Even Afterwards" as the initial production in October. This group was organized through the efforts of the Pomona Junior Chamber of Commerce. Frank Wilcox directed. Little Theater Group of Covina opened the season with "Post Road," with Ethel Cleghorn in the leading role, Beulah Yeager as director, and Frank Delay as production manager. The Little Theater of North Hollywood opened its fifth season with the presentation of "A Bachelor's Honeymoon," Helen D. Linkmeyer directed. At Sierra Madre the three winning plays of the recent one-act contest sponsored by the Wistaria Association were produced at the Women's Clubhouse. "Lutz's Wonder" by Anne Walter was the winner of first place. First honorable mention went to "Just Beyond" by Robert Clark and Harold Gaze.

LABORATORY THEATER, an interesting part of the Playhouse at Pasadena opens the winter season November 1, with "Landslide" by Sada Cowan and Marquerite Harrison. Productions are staged Monday through Saturday evenings of each alternate week. Plans for the year include a series of sixteen new plays.

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ART CALENDAR

CARMEL
CARMEL ART ASSOCIATION: Exhibition by members of the Association.

CORONADO
GALLERIES, Hotel del Coronado: The work of artists of the West.

CLAREMONT
SCRIPPS COLLEGE: Fall exhibition, paintings and artwork.

DEL MONTE
DEL MONTE GALLERIES, Hotel del Monte: Oils and water colors by Western artists.

GARDENA
GARDENA HIGH: Selections from the permanent collection.

GLENDALE
TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: During November an exhibition by the Women Painters of the West.

FILLMORE
ARTISTS BARN: The work of invited artists and craftsmen.

HOLLYWOOD
ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Portraits and Miniatures by Martha Wheeler Baxter to November 13.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Modern etchings and prints as well as the best examples of the old masters of the art. Original paintings of the contemporary Russian ballet by Theyre Lee-Elliott. Among the subjects are Massine, Tomanova, and Boronova.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Exhibition of art related to the cinema.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Paintings by members of the art department, and invited guest artists.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints, black and white and color.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Examples of jewel mountings as well as metal craft work of varied sorts.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: The work of local artists, changed from month to month.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Lithographs by Jean Charlot; Watercolors by Nicholas Hetrove.

LAGUNA BEACH
LAGUNA BEACH ART GALLERY: Exhibition by members of the Laguna Beach Art Association.

LOS ANGELES
ART COMMISSION, Room 351, City Hall: Throughout November: Exhibition of paintings by artist members of the Laguna Beach Art Association. William A. Griffith is chairman of the exhibit.

BILTMORE SALON, Biltmore Hotel: Shows the work of Frank Tenney Johnson.

CHOUINARD SCHOOL, 741 S. Grand View: Sketches and painting, oils and water colors. An exhibition by Robert Majors, a former student, to November 21.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Exhibition by guest artists, desert pictures by Jessie Benton Evans, of Arizona; Landscapes and Mexican scenes by Orrin A. White: Decorative arrangement of birds by Jessie Ames Botke, and flowers in watercolors by Ruby A. Usher.

LOS ANGELES ART ASSOCIATION, 3004 Wilshire Blvd.: Sponsors the first Loan Exhibit of International Art, including excellent examples of such masters as Titian, Rembrandt, Tintoretto, and Van Dyck.

FOUNDATION OF WESTERN ART, 627 S. Carondelet Street: Fifth Annual Exhibition "Trends in California Art" continues through November.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Landscapes and portraits by Ralph Hammaras, muralist; Flower paintings by La Vernon Giroux, singer and painter; Miniatures by Beryl H. Ford.

LOS ANGELES MUSEUM, Exposition Park: November 18 to December 31, California Art Club; Through November, Watercolors and Graphic Arts; November and December, Old Maps from the Museum collection.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope Street: Exhibition by local artists.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Watercolors, etchings, and lithographs by George Grosz.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Sculpture, painting, oil and watercolor, advertising and industrial design. Classes are



"Mountain Meadows", a painting by Frank Tenney Johnson whose work is on exhibition during November at the Biltmore Salon in Los Angeles.

in session all the year, both day and evening.

SOUTHWEST MUSEUM, Highland Park: Collection of American Indian art, and a selective exhibition of Indian baskets.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Oils by Ray Connor to November 14.

U. C. L. A. CAMPUS GALLERY: Exhibition designed for students.

U. S. C. CAMPUS GALLERY: Paintings and architectural sketches.

LONG BEACH
ART ASSOCIATION, Villa Riviera: Annual Fall Exhibition, arranged by Edgar H. Lore, exhibition chairman for the Association.

MILLS COLLEGE
MILLS COLLEGE ART GALLERY: An exhibition of Old Masters' Drawings throughout the month. Among the artists represented are Andrea del Sarto, Vasari, Fragonard, Durer, Rembrandt, Watteau, and Tiepolo. There are 125 drawings as well as about fifty reproductions. The gallery is open Wednesday, Friday and Sunday afternoons from two until five.

OAKLAND
BAY REGION ART ASSOCIATION, 14th and Clay St.: Exhibition by members.

OAKLAND ART GALLERY, Municipal Auditorium: The work of local artists.

PALM SPRINGS
DESERT INN GALLERIES: Special exhibition for early opening.

PALOS VERDES
PALOS VERDES ART GALLERY, Public Library: Artists of the Spectrum Club of Long Beach hold their annual exhibit from November 1 to December 3.

PASADENA
JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Jade and bronze reflect the art of the Orient, which is repeated in silks, brocades and tapestries.

HUNTINGTON HOTEL GALLERIES: Portraits, landscapes in oils and watercolors by California artists.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Comprehensive exhibition of Oriental art, carved jade in the priceless mutton fat

as well as the green; bronze pieces, and the exquisite art of the potter.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Representative work of Burt Procter, J. H. Sharp, Nell Walker, Richard Taggart, Cornelius Botke and Jessie Ames Botke. Also a large exhibition of fan paintings.

THE LITTLE MUSEUM OF LA MINIATURA, 645 Prospect, Crescent: Mrs. Millard is exhibiting authentic English Eighteenth Century Furniture, Georgian Silver and Shell-plate, Old Irish Glass, and British Sporting Prints.

JEAN DE STRELECKI GALLERIES, Villa Del Arroyo Hotel: Selective showing of the work of American and European artists.

SACRAMENTO
CALIFORNIA STATE LIBRARY: In the Prints Room during November, Old Chinese Block Prints, loaned by the Far Eastern Culture Center.

SAN DIEGO
FINE ARTS GALLERY, Balboa Park: November 4-10, San Diego Stamp Club exhibition. November 16 to January 3, the 23rd Annual Art Guild Exhibition: Paintings, Sculpture, Graphic Arts and Craft work. A Nautical Exhibition opens in November and extends through December.

SAN FRANCISCO
AMBERG-HIRTH GALLERY, 145 Post St.: Textiles, new creations in jewelry.

THE ART CENTER: Mercedes Bldg., 251 Post St.: Group shows by invited artists.

DE YOUNG MUSEUM, Golden Gate Park: Permanent exhibition, oils, etchings, and period furniture.

PAUL ELDER GALLERY, 239 Post St.: To November 6, Drawings and etchings by Mark Milsk.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening November 1, "A Trio of Surrealists"; Opening November 15, Pennsylvania Academy Exhibition of Oil Paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Through November 7, San Francisco Society of Women Artists; Opening November 7, Watercolor exhibition of the San Francisco Art Association.

tion: November 12, Exhibition of architectural decorations by Bay Region Artists.

SAN GABRIEL
SAN GABRIEL ART GALLERY, 343 Mission Drive: The work of local artists is presented in monthly exhibitions.

SAN MARINO
HUNTINGTON LIBRARY AND ART GALLERY: Reopens November 2 with new and varied attractions. Special exhibits of prints, manuscripts and books. In the print room of the Art Gallery a series of thirteen engravings entitled "The Cries of London" portray an interesting side of English eighteenth-century life.

SANTA BARBARA
CHAMBER OF COMMERCE ART GALLERY: Rotating exhibition by artists of Santa Barbara.

FAULKNER MEMORIAL ART GALLERY, Public Library: Through November 28, Cleveland Oils, Cleveland Watercolors.

SANTA MONICA
SANTA MONICA ART ASSOCIATION: Paintings by members.

STANFORD UNIVERSITY
STANFORD ART GALLERY: Exhibition of watercolors and pen and ink drawings by Avers Houghtelling, young Eastern artist, now working in San Francisco.

STOCKTON
HAGGIN MEMORIAL GALLERIES, Victory Park: Etchings, prints and oils from permanent collection.

SEATTLE
SEATTLE ART MUSEUM, Volunteer Park: Paintings by Lyonel Feininger; Sawkill paintings: One Hundred Print Salon; Sculpture by Virginia and Dudley Pratt; Portraits in classic style.

MISCELLANY

MILDRED BRYANT BROOKS, recently awarded the annual prize of the Chicago Society of Etchers for her etching "Companions," is exhibiting a group of etchings as the Amymay Studio, 660 North El Molino Avenue, Pasadena, November 5-6, afternoons, to 6, evenings, 8 to 10. The prize is said to be the outstanding award of the year for etchings and this is the first time the prize has been given west of the Mississippi River. Mrs. Brooks lives in Pasadena.

LONG BEACH ART ASSOCIATION announces diversified programs in the Winter Lecture Series. Loren Felleston discussed music for the members of the October meeting. Elmer Scofield, landscape painter, recently returned from England, is the November speaker. In December there will be a dinner at the Pacific Coast Club, followed by a Christmas pageant. In January the lecture will be given by Lorens Kleiser, founder of the Edgewater looms, who will show some of his famous tapestries. Nell Brooker Mayhew will be the speaker for the February meeting. She was the first color etcher on the Pacific Coast and is well known for the decorative designs in her work.

ART DEPARTMENT of the Palos Verdes Community Art Association presents a series of "Dinner Talks" at the Country Club this winter, the first is held, November 9.

CHARLES W. MALOTTE, master craftsman in book-binding, has opened his new studio at 315 West 5th St., Los Angeles, where he offers instruction in Book-binding and Art Leather work. Class or private lessons, afternoons or evenings by appointment.

RUTH MILLER FRACKER, Pasadena artist, was awarded second prize at the California State Fair at Sacramento for her still-life in oils entitled "Mementoes of My Childhood" for her painting, "The Horizons." Mrs. Fracker was awarded first prize at the Carmelita Art Gallery in 1936, while a very outstanding contribution in the way of public art. Pasadena is a delightful mural frieze in the children's ward at the Huntington Memorial Hospital.

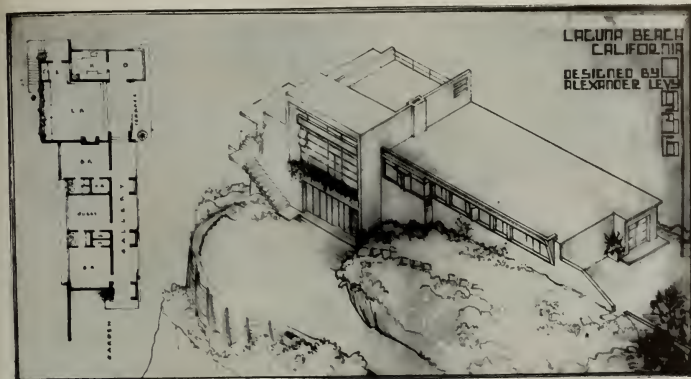
LOREN BARTON, nationally known etcher, has again returned to Los Angeles where he has many friends, who are pleased to know the was awarded first prize for a dry-point at the Los Angeles County Fair at Pomona.

MAUDE DAGGEIT, sculptor, has returned to her studio-home in Pasadena, after a stay at Sunset Beach.

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Sketch and floor plan of Mr. Richard Halliburton's concrete house in Laguna Beach.
Designed by Alexander Levy.

HALLIBURTON HOUSE Called HANGOVER

By ALEXANDER LEVY

BALANCED atop a rocky ridge the Halliburton house and gardens at Laguna Beach command on the west the entire coast from Dana Point to Palos Verdes, with Catalina in the distance. On the east, where an abrupt precipice drops more than four hundred feet into Aliso Canyon, the vista extends through the canyon and beyond to the peaks of the Saddleback Mountain, beyond which is the desert.

It is a ferro-concrete dwelling which takes every advantage of the site and at the same time provides maximum security from the hazards of fire and earthquake—important considerations because of the situation on the brink of a cliff, at the edge of a wilderness. Esthetically, the building gives a very natural feeling of floating strength—as concrete can. The plan is straightforwardly simple and economical.

The entire shell, including floors, roofs and most of the partitions, is of reinforced concrete, like sculpture, poured in one piece. For appearance, the exterior depends wholly upon its dynamic form and honest concrete surface relieved by flower boxes which are an integral part of the design.

The sash is steel specially treated to withstand corrosion; the flush doors exposed to the weather are copper-faced. Interior walls are left almost as they emerged from the forms though all the rooms gain color through a sparing use of redwood, sycamore, straw wallpaper, cork and other materials. Floors are integrally colored concrete, waxed. All equipment, including devices such as the garbage disposer, is electric. Furniture is built-in wherever practical.

Compact planning, which eliminates interior stairways and halls, is intended to conserve space without sacrificing convenience. For instance, the usual service stair is replaced by a dumbwaiter from the garage. Because the house sits on sloping bedrock, the few necessary steps introduced into the main floor have been treated as important decorative elements—especially in relation to the fireplace in the living room.

The living room has two unbroken glass areas. The one facing the ocean is nine feet high by twenty feet wide; the other facing the canyon is an accordion door arrangement which, when open, permits an unobstructed opening of eight feet by sixteen feet onto a terrace that projects into sheer space. Along the canyon rim, from the living room to the garden, runs a wide sixty foot gallery. Sheltered by sliding glass panels from floor to ceiling, and alternating with bays of glass construction units, it serves as an open loggia which can be closed securely against inclement weather.

Three bedrooms open directly from this gallery. The only sign of human occupation on the canyon side is an abandoned road and the deserted shacks of the first homesteader of the land. Halliburton likes to point out the tumble-down cabins to visitors. "That explains as well as anything else, why the house was built as up-to-date as the last clock-tick. The man who hammered together those shacks was a pioneer and this coast still has not outgrown the pioneer tradition. So why not pioneer in architecture? In terms of my own trade, I should say that Levy has made—architecturally—an emphatic declarative statement, stripped of verbiage, full of meaning."

WOMEN!

By LEO S. GOSLINER

WOMAN'S place is in the gallery—at least for the current month. By happenstance or design the art galleries have taken on a truly Amazonian appearance. At the San Francisco Museum of Art is the annual exhibit of the Society of Women Artists. Taken *en masse* the female of the species does not give a good account of herself. Her painting seems to be just a bit vain, quite a bit faddish and overwhelmingly as a secondary interest in her life. Alexandria Bagshaw and Shotwell Goeller Wood display watercolors which are splendid examples of good workmanship, though perhaps lacking in imagination. Margaret Caveny exhibits an oil which is sincere and honest, though technically stilted. The most imaginative works in the exhibit are not in the fine arts but in the applied arts, where all of the exhibits are of a meritorious degree. The textiles are uniformly interesting and the terra cotta figurines of Jean Abel are highly decorative.

Two *one-woman* shows are in adjoining galleries. One is "good, very, very good" and the other, to continue our jingle, is "horrid". Aline Liebman has been the recipient of acclaim from the "Parisian element" of New York—perhaps too much acclaim because her work is smug to the point of being tiresome. Contrarywise, the museum presents a "first" in the debutante show of the work of Allela Cornell. She is a young lady, our informant tells us, *very young*, trained at the Art Students League in New York and at present visiting on the Coast. Her oils are brilliant, unsophisticated caricatures and rendered with a nicety of humor. Her water colors have strength and dexterity. Her sketches are based on a surety of line unexpected in one so young. Tab the name of Allela Cornell, you who wish to buy modern artists and see their values and importance become enhanced by time.

(Continued on Page 38)

CALIFORNIA POET'S CORNER

WHITE PIGEONS

By JOYCE SMART

I stood and watched white pigeons flying in the sun,
White pigeons lifting brilliant wings to fan the air,
Soaring in certain flight as words have never done—
Their moving poetry too beautiful to bear.

I know my thoughts have wings to rise above the ground,
Yet they grow sick and die beneath the bars of art;
I search, and try, and fail, and never yet have found
The words to free white pigeons beating in my heart.

BEAUTY ADMITS NO SIZE

By JOYCE SMART

Beauty admits no size, endures no bars;
She dwells in dreams, in twisted oaks, and stars.

I saw her walk a crowded city place,
And look in sadness from a newsboy's face;

I found her leafy image in a wood,
Remembered yet where centuries had stood;

I saw her incense in a temple curled;
She flared in battle on a flag unfurled;

She blessed oblivious youth, neglected age,
Yet held the shaking pencil of a sage;

Immortal marble holds her mortal form,
Caught in a deathless moment, round and warm.

Our Poet of the Month

JOYCE SMART recently made a national magazine, *The American Mercury* with a short lyric. She is a Stanford graduate and a contributing editor to *Peninsular*. Miss Smart resides in Roseville, California.

Give a gift this Christmas that will pay dividends for the next twelve months.

Do you have a friend who is going to build a home?

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A CAREER AS HOSTESS

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Time was when any well-educated woman, possessing tact, a gracious manner, and a pleasing personality, was eligible for employment as a hostess in a hotel, apartment-house, tea-room, cafe, or club, but employers of today look to authorized schools. The hostess is now trained for her duties just as definitely as the lawyer, teacher, doctor, or private secretary trains for his profession.

The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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Gina Cigna, one of the Metropolitan Opera stars who will be heard at the Shrine Auditorium in Los Angeles, November 15 to 20.

HIGH NOTES IN MUSIC

By FRANK HEIM

OPERA has proved its *raison d'être* as an art form. Like music, it forms an essential part in our civilization. It aims to enhance the poesy and intensify the potency of the drama. In all the great operas we find music and drama so closely intertwined that there can be no doubt that the fusion of music and drama has been successful in improving the power and beauty of the poetic idea.

Music and drama have been inseparable for generations, exemplified in the grand operas of yesterday and today. Everyone is interested in music. They must be to a more or less degree, no matter what use they make of their interest. We should learn more about this every day in order that America can be called a musical America with the same glibness with which the term is applied to Italy and other countries. There is no doubt that music is emerging from its role of passive entertainer and becoming a truly useful, utilitarian force in this country. So long as the full benefit of music, viz. opera, is withheld from the masses of the people, two serious wrongs are committed—a lesser wrong in the loss suffered by the arts when they fall into the exclusive hands of the exclusive few, and a greater wrong in the degradation of the common mind when the channels of culture are neglected.

Opera is, of course, a fusion of many arts, and, even singing of the highest order falls short of its greatest possible effect without the panoply and splendor of an imaginative stage production to enframe it. The kings of old realized the effect of good music upon the public, and their first works were to build royal operas. They usually, however, did not carry their plans far enough, and for many years opera was for the diversion of kings and their nobles. It was probably that fact which until recent times has caused the masses to feel that grand opera was too much beyond their understanding to bother about.

Slowly and gradually opera developed from its highly conventional and often illogical and unpleasantly segmented succession of arias, duets, and choruses to a compact organism in which the surging orchestra forms the dramatic undertone, bearing on its logically and relentlessly moving surface the dramatic contribution of the singer, and often fusing the song into the very warp and woof of the orchestral fabric.

There has been an impressive growth of opera to its present pinnacle of development, proving convincingly that opera has justified its existence. Take the expressive part alone: drama has been raised to a high point by the music; in fact, it has been given a new physiognomy. Opera is a mosaic, in which every note of the orchestra, every phrase of the singer, every atom of the mise en scène, each beam of light, is a constituent element. The number of operas which conform to this definition is, perhaps, not legion, but, what is more important: how many performances have we that strive for these ideals and reasonably approximate them? What percentage of our audiences listen with this conception in mind?

Is the existence of opera in America assured? It may seem a superfluous question, however, if opera shall endure, we shall have to view it sanely, more or less indeed as we now do the classic drama. In pure music, painting, sculpture, architecture, we have outgrown our childhood—but truly not in

(Continued on Page 38)



Gilmore Brown as Montezuma, the great Aztec ruler in the play by Hauptman which was included in the Midsummer Drama Festival, one of the achievements of the 1937 season of the Playhouse in Pasadena.

THE GROWTH OF A LITTLE THEATER

FILLED with a deep abiding love of the theater, Gilmore Brown is never loath to talk of plays, the production and the producers. But an interview with this supervising director of the Community Playhouse in Pasadena, now also designated the State Theater, is far from easy. The man himself is always available, that is just the trouble. Importunate associate directors, palpitating students, anxious secretaries and the pestering telephone prove rivals of no mean ability, but tenacity will prevail and a few outstanding facts may be gleaned.

To keep in touch with international dramatic movements Gilmore Brown spent his short vacation in central Europe, where he found producers working with fresh enthusiasm; he savored a new approach, an inclination to experiment, a creative spirit animated the work. Since originality is always stressed at the Playhouse, and new plays given every advantage, it was gratifying to note this agreement. In Paris all the theaters were open and in each one new ideas were apparent. The Comedie Française, long noted for preserving the mustiest of traditions, has awakened to the new thought. There he saw a production of "Madame Sans Gene" with Dusanne in the title role. The adherents of the theater in Pasadena will recall the recent presentation of this sparkling French comedy with Irene Biller as "Madame." At M. Batty's theater in Paris he saw "Madame Bovary," which will be given this winter in New York by the Theatre Guild. Because the Playhouse added this summer several mechanical contrivances for switching sets, Gilmore Brown was particularly interested in the model of a theater from Russia, shown at the Paris Exposition, in which the seated audience revolved around the stage.

But to Gilmore Brown this vacation is of no real moment now, its lessons have been digested and it already belongs to the past, as the Playhouse is clearly geared for today. However, this month savors of many yesterdays, since at this time the 20th anniversary is being celebrated, and a little reminiscing seems permissible. The great stack of publicity books, carefully pasted through the years, yields many half-forgotten facts, for instance: the first play, given November 20, 1917, was "The Song of Lady Lotus Eyes" with Martha Graham, now a celebrated dancer, making the first entrance. The new building, the present home of the Playhouse, was dedicated May 18, 1925, and the play was "The Amethyst" by Victor Mapes. April 9, 1928, saw the world premiere of "Lazarus Laughed" by Eugene O'Neill, which brought to the Playhouse the first real claim to international recognition. An interesting point here is that several theaters, in this country and abroad, have endeavored to stage this play but have always given it up. The Moscow Art Theater worked for months on a production of it and then abandoned the plan for technical reasons.

The summer of 1935 was marked by the introduction of the Midsummer Drama Festival, when the Chronicle Plays of Shakespeare were produced for the first time on an English speaking stage in their chronological order. The following summer the Historical Plays of Shakespeare made up the programs of the Festival. The recent Festival presented the story of the great southwest, outlining in drama the romantic history of this coast from the days of Montezuma to the present.

(Continued on Page 36)



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MORE AIR

MOST hotels in the West have been so backward during the last twenty years of development that they have left the door wide open for the modern auto court. There are courts in several places in the state of California that offer better and more comfortable facilities than any class A hotel in their neighborhood. These motor court cottages offer to the itinerant motorist luxuries that cannot be had in hotels. Some of these are kitchenettes, gardens, swimming pools and fresh air, the latter being one item that is almost unknown to western hotels.

When one motors throughout a state noted for its beauties, it is disagreeable and frequently all but impossible to find a place to take care of the car, one where the children and boxes of vegetables and groceries in the back can be cared for without embarrassment. The de luxe motor court is beginning to furnish all of these and more attractions.

When weary motorists now turn into a tourist camp they want to take an urban shower bath with regulated hot and cold water and not a chilly sprinkling from an improvised water pail. Dealers in electric water systems are rubbing their hands gleefully over the patronage of 30,000,000 people at 30,000 tourist camps, cottages, and trailer parks in the United States this year.

Except for the bed pillows, etc., concrete is the dominating theme in the Walton Hi-Sign Auto Court in Burbank. Concrete masonry walls, an eighth of an inch thick, give the buildings an insulation against the weather which is further enhanced by insulation in the ceiling. The walls are chemically stained outside and painted a cream color inside. The floor is of a green cement, integrally mixed, and the rooms are pleasingly furnished in tans, browns and yellows.

After a long day on the road, nothing could seem more pleasant than to sweep up the entrance to this auto court, make a beeline to one of those neat and trim concrete cottages, and pretty straight to that comfortable, tufted, bespread bed which says a cheery welcome and a "good, good evening."

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HONOR AWARDS

RESUMING its tradition of holding an annual Honor Award program to reward outstanding works of architectural design, the Southern California Chapter of the American Institute of Architects this year conducted a program devoted to residential architecture in this region.

One hundred and ten works were submitted, of which thirty-nine received Honor Awards and twenty-five were cited for exhibition. The Jury of Awards was composed of Clarence A. Tantau of San Francisco, John Frederic Murphy of Santa Barbara, and Herbert J. Powell of Los Angeles.

Some of the residences have appeared in CALIFORNIA ARTS & ARCHITECTURE, and the issue in which they were illustrated is indicated after the name. The balance will be shown in forthcoming issues.

Honor Awards were granted on the following subjects:

Residence for	Architect or Designer
Mr. and Mrs. Maurice Saota, Los Angeles.....	W. L. Risley
Mr. James H. Clapp, Pasadena.....	W. L. Risley
Mr. H. S. Parsons, San Marino.....	Palmer Sabin
Mrs. W. H. Merriam, Hollywood.....	Russel Ray
Mr. Harwell Harris, Los Angeles (March, 1937).....	Harwell Harris
Mme. Amelita Galli-Curci, Westwood (April, 1937).....	Wallace Neff
Mr. and Mrs. George J. Dunbaugh, Pasadena.....	Van Pelt & Lind
Mr. and Mrs. Prentiss Fulmer, Altadena.....	Van Pelt & Lind
Mr. H. P. Ullman, Beverly Hills.....	R. C. Flewelling
Dr. and Mrs. Clayton R. Johnson, Whittier.....	A. R. Hutchason
Mr. and Mrs. Ralph E. Phillips, San Marino.....	H. Roy Kelley
Mr. Charles B. Barkleew, San Gabriel.....	H. Roy Kelley
Misses Gail and Marie Houston, Los Angeles (Feb., 1936).....	H. Roy Kelley
Mr. and Mrs. Guy M. Searcy, Michelinda (July, 1937).....	H. Roy Kelley
Mrs. James Irvine, Altadena.....	H. Roy Kelley
Mr. and Mrs. John D. Holman, San Marino.....	H. Roy Kelley
Mr. and Mrs. Paul Pulliam, Pasadena (March, 1935).....	H. Roy Kelley
Anne Gilbert, Godfrey Davies, Ian Campbell, Pasadena.....	Webster & Wilson
Mr. and Mrs. Arthur Smiley, Bel Air (April, 1935).....	Roland E. Coate
Mr. and Mrs. M. G. Eshman, Bel Air.....	Roland E. Coate
Mr. and Mrs. David O. Selznick, Beverly Hills (June, 1936).....	Roland E. Coate
Mr. and Mrs. Thomas F. Rodgers, N. Hollywood (July, 1937).....	A. L. Herberger
Mr. Richard Campbell, San Marino.....	Witmer & Watson
Mr. and Mrs. Eugene P. Clark, Los Angeles.....	Sumner Spaulding
Mr. Harold S. Anderson, Bel Air.....	Sumner Spaulding
Mr. and Mrs. Sumner Spaulding, Beverly Hills.....	Sumner Spaulding
Mr. David Walter, Arcadia.....	Marston & Maybury
Mrs. Nelson Perrin, Pasadena.....	William S. McCav
Mr. and Mrs. Gavlord Martin, San Marino.....	William S. McCav
Mr. William S. McCav, Pasadena.....	William S. McCav
Miss Jeanette M. Drake, Pasadena (March, 1937).....	Edgar Bissantz
Landscaping for	
Mr. and Mrs. Arthur Smiley, Bel Air (April, 1935).....	Bashford & Barlow
Mr. and Mrs. Guy M. Searcy, Michelinda (July, 1937).....	Bashford & Barlow
Haines-Foster, Inc., Hollywood.....	Yoch & Council
Mr. George Cukor, Los Angeles.....	Yoch & Council
Mme. Galli-Curci, Westwood (April, 1937).....	Yoch & Council
Interior Decoration for	
Mrs. W. C. Davidson, Palm Springs (October, 1937).....	Honor Easton
Textiles.....	Dorothy Liebes
Bench for Dr. Francis Griffin, coffee table for Lynn Atkinson.....	Frank Baden
In addition to the above Honor Awards, the jury cited the following meritorious works for exhibition:	
Residence for	
Mr. and Mrs. Bruce F. Bundy, Arcadia.....	H. C. Nickerson
Mr. and Mrs. Robert M. Yost, Los Angeles.....	Kemner Nomland
Dr. J. J. Ginsberg, Los Angeles.....	W. L. Risley
Mr. and Mrs. Graham A. Laing, Pasadena.....	Harwell Harris
Mr. and Mrs. Clark Millikan, Pasadena.....	Wallace Neff
Miss Lucy Anne McCarthy, Pasadena.....	D. D. McMurray
Mr. and Mrs. Hovne Wells, Sierra Madre.....	Graham Latta
Mr. and Mrs. J. H. Howard, Whittier.....	A. R. Hutchason
Mr. and Mrs. L. H. Jenkins, San Marino.....	A. R. Hutchason
Major Harry L. Toplit, Brentwood Heights (June, 1936).....	H. Roy Kelley
Mr. and Mrs. F. W. Braun, Bel Air.....	H. Roy Kelley
Mr. and Mrs. Robert J. Pringle, Bel Air (December, 1937).....	H. Roy Kelley
Mr. and Mrs. Gary Cooner, Brentwood (August, 1936).....	Roland E. Coate
Mr. and Mrs. Charles E. Davis, Pasadena.....	Roland E. Coate
Mr. William M. Sutherland, Laguna Beach.....	Witmer & Watson
Mr. and Mrs. Herbert N. Millea, Santa Monica Canyon.....	Sumner Spaulding
Mr. and Mrs. Sam Behrendt, Beverly Hills.....	Sumner Spaulding
Dr. and Mrs. Francis Griffin, Holmby Hills.....	Sumner Spaulding
Mr. and Mrs. Frank C. Beeton, Flintridge.....	Marston & Maybury
Mr. and Mrs. Oscar Moss, Los Angeles.....	Edgar Bissantz
Landscaping for	
Mr. and Mrs. Robert Pringle, Bel Air (Dec., 1937).....	Bashford & Barlow
Mr. and Mrs. F. W. Braun, Bel Air.....	Bashford & Barlow
Mr. and Mrs. M. G. Eshman, Bel Air.....	Yoch & Council
Mr. and Mrs. David O. Selznick, Beverly Hills.....	Yoch & Council
Mr. and Mrs. Bruce F. Bundy, Arcadia.....	Yoch & Council



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ANTIQUES



Interesting pieces of old copper dating back to 1750 are but a few of the unusual objects in the Old World Shop at J. W. Robinson Company in Los Angeles. On the top row is a large copper brazier and a plum pudding cake form from Denmark. The tankard of old pewter, 1767, is mellow and rich in tone and is of such good design that it fits readily into a home of today. On the lower shelf is a quaint old footed copper tea kettle of 1750 and another brazier from Denmark. The Old World Shop is a treasure trove for those who appreciate the beauty of fine old pieces. Diminutive patch boxes, secretaries with the beautiful patina of age, quaint chairs, old Sheffield, fine old oil lamps, porcelains, glass, pewter, brass, all with the romance and the interest of age, temptingly arrayed in their specially designed shop which in itself has the atmosphere and appearance of a shop in a corner of the Old World.

ANTIQUES IN FURNISHING THE NEW HOME

By ALICE R. ROLLINS

WHAT woman does not like to select the furnishings for her new home! No matter whether it is one of moderate cost or a "mansion," the "presiding genius" in either case enjoys having a hand in arranging it. And so she should, otherwise how can it express the personality of the occupants? A house may represent the latest mode in decoration and furnishing but lack that personal touch which is the hall-mark of the owner.

At the present time the home of moderate cost is paramount. Not for years has so much attention been given by architects, builders and home furnishers to this type of house. And this fact is noticeable—as much care is taken to make the small house attractive and in good taste from kitchen to patio as would be expended in one costing many thousands. Today we have become house-furnishing-conscious through classes instituted by our merchants and the many newspaper and magazine articles on house decoration by our interior decorators. And this is being reflected in the houses being built and furnished today. Another fact very evident is that much of the furnishing of these small homey places is in antiques or good reproductions. Either antiques have made us house-furnishing-conscious or vice versa. At any rate, antiques fill an important place in furnishing the house today.

If careful budgeting is necessary, the new home may be furnished a little at a time. It is possible by good shopping to pick up inexpensive furniture that may be refinished and reupholstered. Often semi-modern pieces with a little making over and refinishing make attractive additions to the new house. We have in mind a piece we saw recently in a new home just finished, and which was being furnished as the budget permitted and as desirable pieces were found. It was an old-fashioned washtand, the kind with towel racks at each end and a drawer and shelf underneath. This was converted into a "handy" wagon for the patio. When casters were added, the towel racks served as handles to wheel the wagon out of doors. The drawer held the flat silver and the top, and the shelf beneath held the china. What more could one ask!

Another interesting piece was one picked up by the head of the house, who had built an outdoor fireplace for cooking his special dishes when entertain-

(Continued on Page 36)

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

GIN OR BRANDY

FROM a reader in London comes this letter: "I like the stuff you Mr. Mark Daniels writes. He seems however to take a rather puritanical view of the nude or semi-nude female," signed Donald Hope. This was about a recent item on the use of all but nude figures on the covers of a certain class of cheap magazines.

Obviously Mr. Hope is a discerning man of excellent taste in the letters, but he is mistaken about my attitude toward the nude figure in print or anywhere else. I have sketched them in studios, purchased them in marble, and have etchings of them, even Norman Lindsay's, hanging on the walls. My objection to them on certain magazine covers is based upon the way and the purpose for which they are used.

Mr. Hope's error is only natural. Neither in England nor any other civilized country are such nasty things printed and displayed on news stands, so how could he know about these? The old *Police Gazette*, once frowned upon, was a Sunday school sermon by comparison. They are not photographs, but drawings of girls out of proportion and in postures often as suggestive as conceivably possible. They bear the same relation to the beauty of the human form that the aphrodisiac gin sold to the negroes of the south bears to Napoleon brandy. They are displayed prominently on the news stands in haunts of the broken down, habitual alcoholics. And finally, they bear a very close relation to the rapidly increasing number of criminal attacks upon young girls.

No, Mr. Hope, I have no puritanical attitude toward the female human figure. I merely protest against the promotion of rape, murder and incest amongst the morons.

THE RAPE OF THE SALINES

IT IS pretty hard to get the salt out of anything except life. The scientists tell us that life began in a saline solution and now we find that in some phases of life it ends there.

In many beautiful stretches of farm and garden salt has risen close enough to the surface to kill vegetation. With the increased occupation of arable land, higher prices are beginning to warrant treatment to remove the salts but in one instance in California the land must be raided and salines carried off in a rush. That place is Treasure Island, site of the San Francisco Bay Exposition.

The island is a suction-dredge fill of sand and clay dredged from the surrounding bay. There is enough salt in it to pickle all the herrings in Maine. Since the landscape effects are vital to the beauty of the Exposition this salt must be removed, and that quickly. The job has been placed in the capable hands of the Exposition's hydraulic engineer, Charles Lee, who must get the island in condition for Julius Girod's planting program next spring.

This is only one of the innumerable problems that confront the builders of the Exposition, one that is overlooked by the general public, yet of vital importance. Well, Mr. Lee, God speed your raving, and may you complete the job before some dumb judge hales you before him for contributing to the delinquency of a minor.

THE FAUX PAS

I'M ALWAYS getting in dach. It really isn't my fault but every now and then when I want to say "white" I will say "black." If I meet a lady who is sensitive about the subject of tight shoes, coming out of a chiropodist's office, I am sure to hum "Way down yonder in the corn field" when I really want to whistle a few bars of "Depuis le jour." If I meet another whose efforts to reduce a

double chin to one has resulted in three, I am sure to say "They're wearing them low this year," or something like that instead of telling her she should wrap her scarf higher around her throat or she will catch cold. Biting my tongue does no good.

The other day I was invited to meet a distinguished British architect at a cocktail party. My host cautioned me to avoid noticing that the Britisher's right eye was glass—not monocular, but a real glass eye—and that the distinguished gentleman was very sensitive about it. So I looked him in the good eye until I could stand the temptation no longer and then got but a glimpse of the glass one as I forced my gaze to pass right on to some other object in the room.

We were discussing a garden I had remodeled. The job had called for up-rooting a lot of trees in overplanted sections in order to get a feeling of space and restfulness. The architect was looking at some photos of before and after views.

"I would never have had the courage to do it," he said.

"Do what?" I asked.

"Rip out all those trees," he replied.

I wanted to know whether he liked it and he said "Oh, definitely; right, right. But how did you have the pluck to do it?"

Perhaps his compliments threw me off my guard; perhaps his repeated question as to how I had the courage to take out some trees got me down. Perhaps the . . . anyhow, I finally said, "Well, it is stated in holy writ, 'If thy right eye offend thee, pluck it out.'"

I did not stay to dinner.

SCALE

THE difference between the landscape gardener and the landscape architect is one of "scale." When the gardener is having trouble with scale, he sprays and kills it. The landscape architect does not get off so easily. If he kills his scale he ruins his garden.

Too many landscape architects and gardeners underestimate the importance of scale. There are some who would landscape Mt. Whitney with pansies and others who plant redwoods in ten foot garden plots. It is as important to have walks, hedges, shrubbery groups and trees in scale with the house as it is to wear a hat that fits.

RETROSPECT

ABOUT twenty years ago I sat at lunch with George Horace Lorimer and Samuel G. Blythe. The two great men were discussing affairs pertaining to the *Saturday Evening Post*. With that courtesy that marks all truly great men, they occasionally admitted me to their conversation.

I remember that Mr. Lorimer asked me what I thought was the most costly item in getting out the publication. Knowing the prices that Sam Blythe and Harry Leon Wilson were getting for their writing, I said that no doubt the cost of manuscripts was high in the list. They both burst into a roar of laughter which ended in a statement that the printer's ink was about as costly.

The conversation moved to other fields and Sam brought up Mr. Lorimer's book, "Letters of a Self-Made Merchant to His Son". During the next half hour I had a glimpse of the great mind that was Lorimer's—how he paid personal attention to all important copy, taking home each night a heavy briefcase filled with MSS. I remember that Sam told Lorimer that if he didn't let down the work would kill him. Now he is dead.

George Horace Lorimer was a great man. He directed the building of one of the greatest publications on earth. He left that and the record of a glorious accomplishment behind him—that and a host of editorial pygmies.

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Photograph by Roger Sturtevant

The Roos Brothers Building in San Francisco looks considerably larger and materially more dignified in its modern jacket of pale tan ceramic veneer, although it has not been enlarged one whit. Like the magician who rubs a half dollar in his palm and displays a dollar in its place, modern architects have rubbed the superficial ornament off the old building and display to a stunned public a building that seems to be half again the size of the one they rubbed. It is not the magic of Aladdin but the magic of modern architecture. Bliss and Fairweather, architects. Courtesy of Gladding, McBean & Co.

ARCHITECTURAL FACE LIFTING

By MARK DANIELS, A.I.A.



"THE old order passeth." From bell-bottom trousers to peg-tops and now back to broad bottoms again. Piece by piece, human attire has followed the trend of the times and styles. Architecture, being more static and less susceptible to scissors, has been much slower in reflecting designs and trends than has clothing; slower, perhaps, than anything but governments.

In the fifteenth century most of the great palaces in Florence were of stone façades. Today, with the exception of a few, such as the Strozzi, most of them show a plastered exterior that looks like nothing so much as an old woman who has had her face enameled. In 1932 I saw workmen chipping plas-

ter from the faces of some of these buildings and exclaiming with joy when they found that beneath the plaster was some magnificent old stone. Now many of the great structures of the noble old city of Florence are being stripped of their enamel.

This is not modernizing in that sense of the word which is most common. It is really keeping stride with the times, and the types of the times. A nondescript, dusty old store front of the mid-Victorian period dates you as definitely as do bulldog-toed tan shoes with brass eyelets. That is why many stores in Europe and America have taken to modernizing, so-called.

It is unfortunate that the word *modernize*

has become so popular. It confuses the minds of people who have not time to look closer into the matter. As a matter of fact, a great many of the more beautiful revised fronts have their designs based upon motifs several centuries old. If we can get the thought in our minds that it is only bringing the architectural level down to today, we will be less reluctant to clean up our store fronts.

This is not a new movement in the sense of its being something of today. More than ten years ago shop fronts were being remodeled throughout continental Europe. In London there is a shop in Oxford Street which was done about twelve years ago, that for style and design might have been done but

Gone with the wing. With the colored wing and the ostrich plume, the bustle and the leg-of-mutton sleeve, the horse and the wagon, the heavy cornice and voluted capital have given way to the cleaner surface of modern architecture. The old Roos Brothers Building is an example of how too much ornament can murder scale.

In the Ingle-Trippett Building in San Diego, shown below, blue gloss ceramic veneer and glass blocks have been combined so successfully that the modernizing won for the architect, Earl Giberson, a mention

in the recent Pittsburgh Glass Institute Competition.

The great slogan of France during the war may have stopped the Hun but it could not have turned aside the movement in modern architecture. Truly "The Old Order Passeth", and while it is difficult to realize that the modern structure here is the result of an architectural face-lifting, the occupation of the corner by the modern-minded Santa Fe Railway Company is evidence that modernizing is profitable. Courtesy of Gladding, McBean & Company.





Photograph by W. P. Woodcock

"I dreamt I dwelt in marble halls" and for the tennent of Sunset House in Hollywood the dream came true. Perhaps it was the popularity of the "Saint Louis Blues" that inspired the architect, Douglas Honnold, to introduce the Belgian blues in the marble facade of his architectural symphony and it bids fair to be equally popular. Courtesy of the Vermont Marble Company.

yesterday. In the Mall is another, and in Berkeley Street a third. Such British architects as William and Edward Hunt and Paul Turpin in London, and in New York, Carrere and Hastings, have done some beautiful work in architectural rejuvenation. In Lyons, France, is a shop front by François Jourdain that will be in style for many years to come. Another in Celle, Germany, by Otto Hassler will make a modernist pause and gaze. All of these were done more than ten years ago.

Why do we do this? We do it because it is good business. We do it because shoppers go into the stores that have smart new fronts. We do it because it can be definitely shown that it is an economy over a period of years. Any one who doubts this should read the cost studies and comparative earning powers of stores before and after modernizing as tabulated in Kenneth Kingsley Stowell's book entitled, "Modernizing Buildings for Profit". He shows definitely that in most instances, modernizing has been very profitable.

One of the most remarkable improvements in modernizing a store front is the instance of the Old Book Shop in Shreveport, Louisiana, done by William Wiener, architect. From an uninteresting, even ugly entrance and front, Mr. Wiener has developed a façade that commands attention. The same is true of the Hanscom Bake Shop in New York City. There are more instances of successful and financially profitable remodeling jobs than there is room in this magazine to list. But here on the Pacific coast, Los Angeles has been foremost in the movement. They

are not all modern in that particular style of design which demands a multitude of horizontal lines, but they are smart and up to date.

Many of the more successful ones have

been free in the use of marble, tile, glass blocks, structural glass, aluminum, stainless steel and other modern products. The swing is toward simplicity and economy and it has at last become a real pleasure to hear of a new shop front, and to walk blocks out of the way to see it.

This modernizing movement, in which we are now in full stride, is not confined to exteriors. We are calling in the junk dealer and throwing out bric-a-brac, brass baskets, rocking chairs, rococo andirons and Moorish tabourettes and replacing them with crisp, clean, built-in pieces where possible, in the hope that the room may be traversed without upsetting the what-not. The primary thought is not to create a new style of interior furnishing so much as to open up a fixed, inclosed space so that there may be more free and easy circulation and less work of maintenance.

Contrary to the general conception, the whole movement is not one inspired by the desire for a new style. Modern living conditions, inventions such as the radio, electric heat, air conditioning, kitchen equipment, indirect lighting and a host of other developments have actually forced us into a new school of planning. The old order of planning cannot in any way be used to fit today's way of living any more than the bow and arrow can be used in modern warfare.

Yes, Mr. Merchant, if you want your business to pick up and join the multitude of others in reaping profits within the next two or three years, you will be wise to modernize your store front.

The new front of Wetherby-Kayser's store in Los Angeles designed by Burke & Kober has used flecked black Carrara glass and illustrates excellently the sane, practical and intensive use of space. The way the glass is bent around corners is sure to tempt many others to go on similar "benders" in imitation. The glass was installed by W. P. Fuller and Company, west coast distributors for the glass products of Pittsburgh Plate Glass Company.

Photograph by Dick Whittington



THE CONCRETE HOUSE

about which
everyone is
talking

By ARTHUR T. RAITT



Photograph by Fred Dapprich

IF YOU have not yet read your Editor's page, hold off a bit longer! After all, he's at home—I'm a guest, and, while your Editor doesn't mean to, he does make it hard for his guests to get attention.

"About which everyone is talking." That's true. And yet those of you whose business it is to design and build homes know that it has not long been true. This magazine, for example, had no desire six or seven years ago, to tell its subscribers about the concrete house—except in special instances. And then it wasn't because of the concrete but because the house was outstanding for some other reason—plan, design, landscaping or decoration.

What has created this interest in concrete houses, an interest which has been growing more and more widespread during recent years?

In my opinion there are two main reasons with several not-so-main tagging along. The

first, but not necessarily the more important, is that concrete has invaded the small house field on a competitive basis, and second, that the depression years taught most of us to be careful about what we get for what we spend. Should these reasons not be self-explanatory, let me enlarge on them.

First of all, while concrete has always been a structural medium in large houses, the great majority of people now building or contemplating building homes, are in a group spending less than seventy-five hundred dollars for house and site. When concrete entered this field on a competitive basis, this great majority realized for the first time that concrete was not only something with which to build dams, bridges and public buildings, but also with which to build low-cost homes. The second reason is closely related to the first. Since it is possible to build a concrete house at a modest first cost and, at the same time, get all the benefits supposedly found only in

public buildings and great structures, the careful buyer wants to know about concrete and what it can do for him.

Now of course all of this didn't just happen. Let me tell you the story of concrete. The story will necessarily be an abridged tale but if I tell it well enough, some of you may find the answers to some of the questions about concrete in your home, built or contemplated.

While the concrete house, as we view it in today's development, is a comparatively recent outgrowth of the cement industry, the material of which it is chiefly built is as old as history. The Romans, who have left evidence of their desire to build lasting roads, monuments and hydraulic works, utilized a cement of volcanic origin. This natural material, was mixed with slaked lime and a small amount of sand to form a hydraulic mortar. Trass, a volcanic material found in Germany and Holland, and arenes, a sand found in France,

Above, the palatial home of Mr. and Mrs. Phillip Ilsley in Brentwood, designed by John Byers, architect, is built of hollow wall construction in which the outer and inner shells are connected with webs, poured in one operation for each story. Below on the left the simple and charming home of Mr. and Mrs. Frank Adams in Rolling Hills designed by James R. Friend, architect, is constructed of hollow double walls, with continuous air space between inner and outer

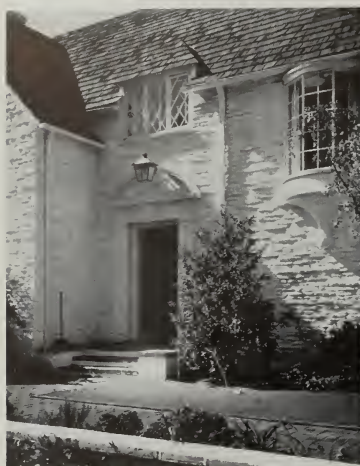
shells, usually poured in eighteen inch lifts. On the right a small modern home, designed by Theodore Jacobs, architect, constructed in the same manner as the residence of Mr. and Mrs. Ilsley. In addition to the outer walls the partitions throughout are reinforced concrete 2" thick. On the front cover of this issue is the home of Mr. Richard Halliburton designed by Alexander Levy and built of solid concrete walls on a ridge overlooking the ocean at Laguna.

Photograph by Dick Whittington



Photograph by Matt Studios





Three doorways in the concrete manner. On the left an entrance designed by Architect H. Roy Kelley. Masonry walls of random ashlar "slump" have been painted to give a surprising richness of texture.



In the center the home of Dr. and Mrs. Barney Kully designed by Architect Heth Wharton has a concrete masonry veneer closely resembling field stone and lending an air of solid and substantial dignity.



On the right, the clean simplicity of detail complements the smooth finish of poured concrete ribbed walls. The entrance to the residence of Mr. and Mrs. George Castera designed by Architect Paul Williams.

were used in the same manner. These concretes hardened like stone.

And here is concrete's first historic contribution to the world. It was a vital link in the great transportation and communication system that made the Roman Empire possible. Of Roman-made concrete was the Appian Way and many structures such as Hadrian's Tomb and the Pantheon. Crude as this material was, it withstood the bombardment of nature and man for hundreds of years, much of it to this day, rugged evidence of its durability.

Other cements followed, such as the natural cements, until in 1824, Joseph Aspdin, an Englishman, took out a patent on an improved cement, which he called portland because it resembled in color the Isle of Portland building stone.

And now we have reached the beginning of the tremendous forward march in the uses and improvements in concrete. In three-quarters of a century it has revolutionized the construction industry. Today concrete is accepted, without question, as a leading structural necessity. Every type of building and structure, public and private, can be found among the vast number which owe to concrete their stability, beauty, comfort and long life.

In the evolution of concrete in these larger structures, constant changes and improvements have taken place, until now the simplicity of handling makes concrete most adaptable for building homes. You may ask what have bridges, dams, and public buildings to do with houses. Just this: they typify structural strength to resist the forces of nature, the same forces to which our homes are sub-

jected. They represent safety from fire, storms, earthquakes, decay, and destructive insects, plus safety of investment. And here the careful buyer should stop a moment and consider what that means to him.

The careful buyer wants to know what he gets in a concrete house. In any home he may build he is entitled to one that is: attractive; permanently rigid, with walls that stay straight, with floors that stay level, with partitions that do not settle, with plaster cracks reduced to a minimum, with door and window frames that stay square; reasonably maintenance-free; firesafe, stormproof, termite-proof, watertight, earthquake-resistant and not subject to decay; and warm in winter and cool in summer. Concrete will provide such a home.

So that these claims may not stop at being just paper claims, let us briefly go into each in order, not necessarily in their importance to you, but as listed above.

Attractive: Contrary to one's first impression of a material of such rigidity, concrete is completely elastic in its adaptability to all architectural styles and treatments. It has been so used for many years in structures other than homes, particularly in southern California. In recent years, houses of all styles have been erected in all parts of America. Illustrating this article are several built in California, and you must admit they are attractive.

Permanently Rigid: Concrete houses are built like skyscrapers, their foundations, floors, walls and frequently the roof are molded in one solid structure, of a mass of fine and coarse materials, surrounded and held together by a hardened paste composed of port-

land cement and water. The concrete in the concrete house will withstand a minimum crushing load of a ton to a square inch!

Reasonably Maintenance-free: When we have gone into the resistant qualities of a concrete house I don't think it will be necessary to go any further into this important feature.

Firesafe: Concrete is incombustible and is itself used as a fireproofing medium to protect other types of structural members from fire.

Stormproof, Watertight, Earthquake-Resistant: The ingredients which make up good concrete, plus steel used as reinforcement according to accepted engineering standards, produce structures which have withstood the elements under the most trying conditions.

Termite-Proof: Termites cannot eat concrete, so can do no damage to it or to other portions of a home protected by it.

Not Subject to Decay: Earlier in this article I have made reference to the long life of concrete buildings and roads of the Roman Empire. Present day governments have shown the same implicit faith in concrete's resistance to the ravages of time, as shown by its use in such magnificent structures as Boulder Dam.

Warm in Winter and Cool in Summer: The concrete house is readily adaptable to the reduction of heat loss (and cold penetration) to the point considered most efficient by heating and ventilating engineers. In concrete masonry houses and concrete hollow wall houses, without added insulation the home owner is assured of a home cool in summer and warm in winter.

Invariably, every time I write or tell of the fine qualities of the concrete house, I become

(Continued on Page 40)



THE RESIDENCE OF
MR. FRANK McINTOSH

Los Altos, California

WILLIAM WILSON WURSTER, ARCHITECT

Woodpeckers beware! Perhaps the last hurdle confronting the concrete house will be a ruling by the SPCA that this type of construction is cruel to woodpeckers, particularly when beautiful oaks are used for bait. All other objections would seem to be overcome in this house, with its crisp arises, clean surfaces and obvious weather-tightness. Modern almost to severity, the concrete slabs have been left unplastered and present an interesting and particularly solid appearance both on the outside and in. Venetian blinds seem especially appropriate for the uncluttered interiors of this masculine home. No doubt a book reads just as well and a pipe tastes just as good when the fire blazes in this nicely textured fireplace. And besides there is no rug to fall over.





Photographs by Mott Studios



RESIDENCE OF MR. AND MRS. SETON I. MILLER
Van Nuys, California

CHARLES O. MATCHAM, ARCHITECT

Offices of

Earl Heitschmidt, Charles O. Matcham and Paul O. Davis

ERIC BARCLAY, BUILDER

Constructed of hollow cement tile, the house is designed and engineered to withstand the elements for years to come. It is located in a walnut grove, the trees of which were fifty-five feet on centers each way. The plan was so skilfully evolved that not one tree had to be removed and the front entrance commands an uninterrupted view through the lanes of walnuts.

Inspired by the suburban houses of Cuernavaca and Taxco, the exterior walls are antiqued white, with a painted dado and trim in olive green. The roof is hand-made tile graduated from flashed blacks at the eaves to rich browns at the ridges. The large double doors of the entrance hall are closely copied from a Mexican ranch-house, with heavy vertical slabs sand-blasted and antiqued and wrought-iron studs where bracing cleats occur.

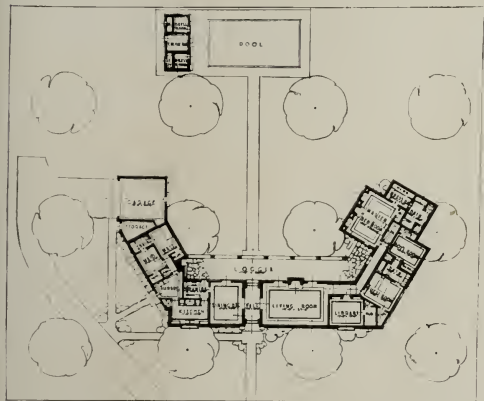
The Miller home due to its furnishings not only has a great deal of interior charm and comfort and repose, but radiates outdoor hospitality and living. The owners are great lovers of riding, hence the stables; of swimming, hence the pool; of hunting and fishing and preparing of game, hence the inviting barbecue and expansive loggia.

The walls of the entrance hall, dining room and living room are of the exposed cement tile colored off-white, while the ceilings show the open timber construction, antiqued in warm gray tones. The floors of the hall are of redding brown 12" x 12" tiles; other floors are of oak planks.

The furnishings are harmoniously kept in greens and rust colors. The pleasing manner in which modern furniture has been combined with beautiful rugs and antiques from the old countries is noteworthy. In the master bedroom the walls are done in a pale blue-green with the ceiling antiqued in gray-green. The master bath is entirely tiled but the design is consistent with the rest of the house. Instead of the conventional tub, the tub is built of tile, and sunk in the floor as in a Roman plunge.

The son's room is decorated as a ship's cabin. Originally it had been planned to paint it in white with mahogany accents, but due to the beauty of the wood, it was stained and waxed with unexpected success. Mr. Miller's private den is done throughout in stained wood. It is typical of a writer with cases for his reference material, books, scripts, files and photographic equipment and films in which he takes great pride.

The little cabaña by the blue-tiled swimming pool is done in a lighter manner with board and batten walls painted white and a natural shake roof. The two dressing rooms, one in blue and white and one in red and white, are practical and colorful. The stables, placed at a convenient distance beyond the pool, repeat the design of the pool house and contain feed room, tack room, three box stalls and caretaker's quarters.

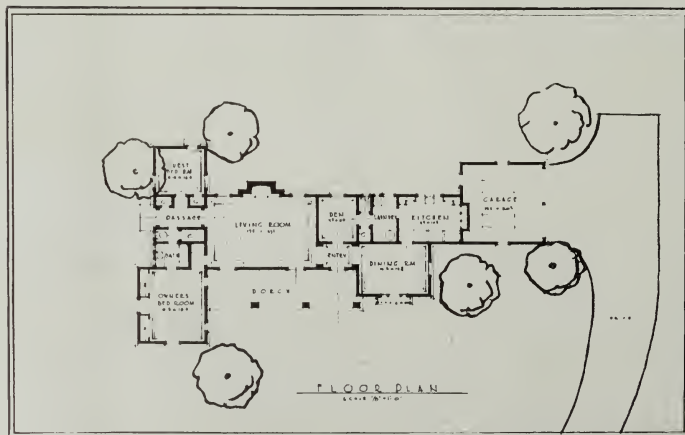




Photograph by Mott Studios

RESIDENCE OF MR. AND MRS. SANFORD HEWITT
Colfax Meadows
San Fernando Valley

CHARLES O. MATCHAM, ARCHITECT
Offices of Earl Heitschmidt, Charles O. Matcham and Paul O. Davis





Situated on a raised plateau, the home of Mr. and Mrs. Hewitt has excellent views of the mountains that surround the valley on all sides. The plan was so arranged as to take advantage of these views and also to get the maximum cross-ventilation for hot weather.

Constructed of hollow cement blocks, the building was engineered with reinforced concrete columns, lintels and bond beams, to withstand earthquakes. The roof is of textured tile, graduated from dark brown at the eaves to red at the ridges. Exterior faces of the cement tile were painted with off-white waterproof paint and all trim was painted yellow. Exposed eaves, rafters and shutters are of saw-sized lumber, oiled and a thin antique glaze applied.

Interior faces of the tile were painted off-white. Ceilings in the living room, den and dining room were oiled and antiqued. In the master bedroom the open ceiling is a light blue with a deeper blue for the woodwork of windows, closets, etc.

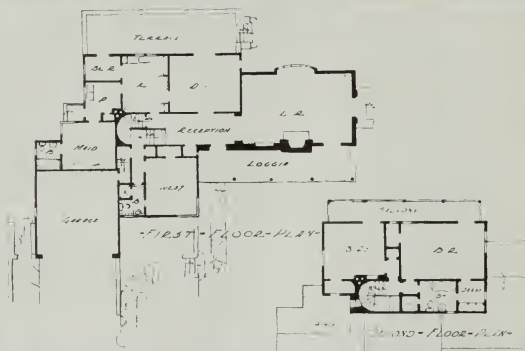
In the kitchen an open timber ceiling kept high for coolness and ventilation, has been painted white while wall paper is used to give the room color and character.

In the dining room the cabinets are of stained and waxed mahogany, the floors of 12" x 12" red broom tile. Floors in the rest of the house are of random width oak planks.

Nestling beneath beautiful trees, the house fits into its natural setting, assured that its charm and livability will only be increased with the passing years.



Photographs by Waters & Hainlin



RESIDENCE OF
MR. AND MRS. ROBERT BRENT MITCHELL
Upper Piedmont Estates, California

MILLER AND WARNECKE
ARCHITECTS

W. H. POLLARD
INTERIOR DECORATOR





Following the traditions of early California the home of Mr. and Mrs. Mitchell has been built on simple, pleasing lines. A study of the plan will show the garage is on one level, the guest room on a second level and the living rooms and loggia on a third and lower level, following the contour of the land. The exterior of cement plaster and brick veneer has been painted white. The walks and retaining walls are of stone. The living room opens out onto the wide loggia which is comfortably supplied with outdoor furniture while the dining room opens onto the terrace which is somewhat like a balcony and supplied with a big inviting umbrella and chairs.

Two views of the living room show the large window and the broad fireplace on the opposite wall. Comfortably furnished with good pieces of a more traditional style but in keeping with the heavy beamed ceiling and the simplicity of the architectural details. The small Oriental rugs permit the beautiful floor of random planks to show to good advantage. A piano and books increase the livability of this large, pleasant room.



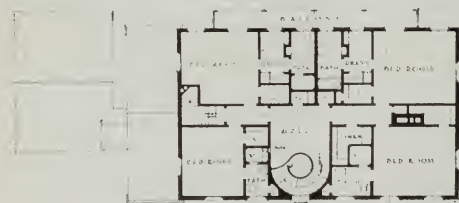
Photographs by Donald S. Ross

THE RESIDENCE OF
MR. AND MRS. HERBERT C. CHEEK
Claremont Pines, Oakland

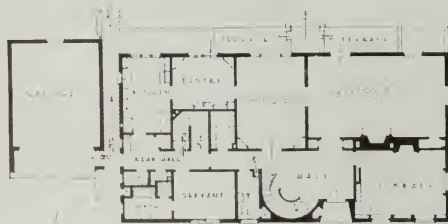
ROLAND I. STRINGHAM, ARCHITECT

ARTHUR MAUERHAN, INTERIOR DECORATOR

THOMAS D. CHURCH, LANDSCAPE ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

Above is a view of the rear of the house with the dining room and living room opening onto the terrace and looking out into the garden. Built of red common brick with a shingle tile roof the iron work, sash and blinds are painted white in keeping with the Colonial feeling of a modified 18th century American home.

The interiors reveal a comfortable, carefully developed plan suitable for gracious living. Each bedroom has its bath and the two master bedrooms have large dressing rooms in addition to ample closet space. All the colors of the interior are subdued. The pine trim is painted ivory with eggshell gloss; the floors are of oak planks. In the library the walls are paneled with mahogany; in the dining room a scenic wall paper has been used. The baths are of colored tile with white fixtures; the kitchen is modern and complete with enameled metal cabinets and metal drainboards. The furnishings of the home are simple, refined and comfortable in keeping with the restful atmosphere.



Living room and library in the home
of Mr. and Mrs. Herbert C. Cheek





Photographs by Fred Dapprich

THE APARTMENT OF
MR. AND MRS. MILTON VEDDER

in Los Angeles, California

S. BARTLEY CANNELL, JR., A.I.D.
Interior Decorator

A living room that combines the exquisite beauty of the 18th Century with a freshness that is entirely modern. The walls are paneled, the delicate patterns in each panel blending with the blue-gray, chartreuse and faded terra-cotta colors of the room. The rug is a rich blue, the draperies silk damask the color of old Chinese terra-cotta. The sofa is upholstered in a brocatelle of a terra-cotta background with a design in shades of blue. The chair is covered with a blue and cream colored brocatelle. The hand-painted screen is in tones of blue, green and pumpkin. A decidedly Oriental feeling is produced by the lines of the chair, a feeling that is heightened by the chinoiserie lamps on either end of the sofa and the carved ivory lamp by the chair with their cream colored silk shades like small Chinese pagodas.

In the bedroom of Mrs. Vedder done in tones of ivory and amethyst a French sophistication and dainty elegance prevail. The carpet is a light beige, the walls pale amethyst. The hand-carved walnut bed has a light natural finish with a headpiece of ivory satin. The damask curtains are a soft yellow and white, the chair is covered in a blue and ivory brocade. Above the bed are two small Louis XVI fans mounted in gilded carved frames and next to them a lovely French mezzotint. The two little lamps are amethyst color exquisitely mounted in ormolu. Opposite the bed is a magnificent antique commode painted in shades of yellow, over which hangs a carved and gilded Louis XVI mirror. The chaise longue covered in yellow velvet could well be the epitome for the richness and daintiness of this feminine boudoir.



MODERN TRENDS IN HOME FURNISHING

By EDWYN A. HUNT

Lecturer, University of California

WE ARE in the habit, when thinking of furniture, of believing that the creative genius of today is somehow lacking in the requisite qualities necessary to build a new world for himself. And we are also in the habit of thinking about modern furniture as if it were new sprung from the brain of some chaotic youngster, determined to wreck our established world.

In the first place, we must learn to understand the art of the Japanese, as it was their wood blocks which got into the hands of young artists in Paris and started them on their revolutionary art way. They broke away from the sweetly sickening romantic school, and tried to paint impressionistically as the Japanese did with their prints. The Japanese artist leaves shadows out of his pictures, and he studies his subject, a landscape, a rooster, waterfall, moonlight, marine until he understands the essential characteristics of his subject. The Zen Buddhist priest was trained in this sort of observation. He tried to realize within his own soul just what was the meaning of force in the waterfall, how did the rocks support the trees, what was the life energy and how did it function outwardly in growth.

In the Japanese household living is reduced to utter simplicity and art. The horizontal line is stressed in the structural elements of the room, and wherever ornamentation is needed on door handles, or hanging pictures the ultimate art of craftsmanship is employed. Moreover, they do not display all the art they have in the house simultaneously. It is felt that one fine thing at a time is all the soul can appreciate.

Their houses are built as a part of the garden; in fact, it is like the grotto of a fine garden, and in the screen doors that open into the garden the glass is built low into the screen in order that those kneeling at their meals inside may have the pleasure of seeing the out-of-doors. Their gardens, so exquisitely planned and carried out are symbols of the landscape around them. If the surrounding landscape is a mountainous one then the garden will appear to be a replica. If a small garden is all that the household can afford, everything in the garden is done to scale.

It was only natural that European artists, when they started on the trail of art revolution impelled by the woodblocks of Japan, should go on into new realms. After the impressionists, we had the post impressionists and then the futurists, and then the cubists, the surrealists, the abstractionists of today.

Simultaneously with the arrival of Cubism in Europe and America, was the functioning of two great designers, two men of different

training and background. One was Josef Hoffman of Vienna, and the other Frank Lloyd Wright of America. The former was an architect and designer, who was establishing his own arts and crafts school. A palace he designed for Amsterdam, Holland, is still too modern for most of us, and that was in the year 1900.

Frank Lloyd Wright was trained as an engineer in the University of Wisconsin, and got his architectural training in the office of Arthur Sullivan in Chicago where he soon became their domestic architect. Arthur Sullivan is the father of the modern skyscraper, and is the man who enunciated the first credo of the true modernists, "Form follows function." Wright soon became known for his low, horizontal type of homes which were called prairie houses, and is still the exponent of horizontalism. These houses had very wide, overhanging eaves, long, narrow windows, and seem to be built low to the ground on purpose.

His book of designs was first published in Germany about 1906, and gave the necessary impetus to the young architects who were seeking a new formula in design. Cubism was the slogan of the artists of Europe, and particularly in Holland. All over the world men were trying to break away from tradition. Sullivan said that materials should be used honestly in building, not crucified out of all shape merely to reproduce a dead style. A tall office building looked ridiculous with a Gothic lower floor and a peak in Gothic two hundred feet higher, and a plain straight wall between.

So craftsmen got their ideas for furniture from seeing the funny looking objects on canvas. Cézanne stated that all nature could be reduced to four fundamental forms, cube, globe, cylinder and cone. The painters tried to paint those four forms without making them look like anything in particular but the aftermath of a spree.

During the war architecture and craftsmanship were at a standstill, but as soon as hostilities ceased, European nations felt the need to build, or rebuild, and those young architects who remained alive after the slaughter, began expressing their newer vision of homes along what they called purely functional lines. In Germany, this new architecture expressed a psychological phase of life. Germans had to bear the blame for the war, and life was chaotic. Money was scarce, and soon inflation came and destroyed all stability. It was natural that the horizontal plan should be accentuated. It represented in spirit the necessity to stick to the facts of life, to cling to earth tenaciously, and it also represented a new manner of living.

The German people had always taken their furniture styles from the Romance people. But now the nation was determined to express itself firmly and economically. No more fancy carved furniture and brocaded materials. And, too, they felt that a house should be built to contain all that was necessary for living. So built-in furniture became a part of this new style; when the house was complete, one could go to living in it at once without additional expenditures for furniture.

French modern took a different tack, stemming almost entirely from the more ornate inspiration of Hoffman of Vienna. Their furniture had more curves to it than the German, and they used semi-natural ornamentation of all kinds against wall treatments of figured paper. Their furniture woods were highly polished and exotic, and the textiles and skins used in the rooms rich and varied in color and texture.

On the maiden voyage of the Isle de France furniture buyers and designers from all over America were in New York when the boat landed, and all of them went aboard. The result was that shortly afterward the market was flooded with so called modern furniture, some very bad, and some very good. The good was too expensive, and the public was not ready for it. Slowly the movement died down, until the architects in this country were able to project a few good modern buildings. Then for a long time it was the custom for die hards to say modern was fine for stores, but not for homes.

Now I wish to introduce another element into this study of modern, and that is the rediscovery of dynamic symmetry by Jay Hambidge. He spent years measuring Greek buildings and Greek vases, and from them deduced certain mathematical laws of design that are ageless and priceless. He proved that the Parthenon was constructed according to rules known to every artist and craftsman of the golden age of Pericles, that every detail of that perfect building reflected certain rectangular shapes, and that it is the repetition of these shapes that makes for good design. He proved that the logarithmic curve, the root rectangles of the Greeks, and the law of growth in nature according to a certain summation series in numbers all added up to the same thing. He showed that reciprocal forms, that is, forms of different sizes but the same proportion, such as two by four, or four by eight, may be repeated in design either vertically or horizontally and give added interest.

The important thing to know is that the modern designers of America are taking all these various elements from Europe, and

(Continued on Page 38)

FOR THE GLORY OF CALIFORNIA

By CHARLES GIBBS ADAMS
Landscape Architect

An informal close-up of Dr. Goodspeed, who might be studying the itinerary for the expedition which will bring us beautiful specimens such as the one shown below.



THE French have a saying that is full of flavor: "The Apple does very well until you have tasted the Peach."

And so it is with garden plants and flowers. In Grandmother's time the General Jaquinet was the glorious red rose; today the gardener is not wise who gives it bed and board while the Etoile de Hollande or the Hadley will afford six times as many blossoms of finer stem and foliage and of greater endurance.

The old *Cotoneaster pannosa* or "Christmas Berry," and the *Pyracantha yunnanensis* or "Black Thorn" furnished our garden and houses the jolliest holiday red until plant explorers found us the *Cotoneaster parneyi* and the precious *Pyracantha formosana*, of both finer color and greater generosity, and immunity from the dread pear blight that devastated the older types.

We could not grow Lilies in the sun till a plant explorer found in Chinese jungles the noble *Lilium regale*; and now the beauty of royal lilies can be grown with equal ease in sun or shadow.

We struggled with temperamental English Delphiniums to give our gardens their priceless blue, only to meet disappointment more frequently than success, until plant breeders developed a strain through blood infusion of the native species that prosper in our dry atmosphere.

So it goes; the plant explorer, and the hybridizer who follows him, make our gardens richer and more satisfying every year.

Now the California Garden Clubs, Inc., the federation that embraces practically every worthy garden club in the state, has decided to enrich the glory of California by sponsoring a plant hunt (on an absolutely non-profit basis) through the regions of South America that enjoy a climate similar to that of this State. The University of California will conduct the expedition under the leadership of that distinguished botanist and plantsman of its faculty, Dr. Harper Goodspeed. The savant has already explored the jungles and wilds of South America, and knows the way.

As the University is without funds for the expedition, the garden club federation is

opening the way for its members and friends to share in this splendid movement toward beauty by contributing to the expense. No one is directly asked for money; but every lover of gardens is given the chance to help voluntarily. The donation of the one whose giving ability is limited to a dollar is valued as highly as his who can afford a thousand; for this is to be the gift of many people to California. The dime of a child will be welcomed.

Every cent donated will go to the actual work of the expedition, for a generous past president of California Garden Clubs Incorporated, has pledged herself to pay all preliminary expenses of printing, promotion, etc., as her own contribution. All committee and publicity work is donated.

Although "ways and means" are in the hands of a committee of thirty enthusiasts from end to end of the State, contributions

The pink-flowered *Embothrium*—a large shrub or small tree growing on the "eyebrow of the mountain" at 9,000 feet altitude in southern Peru. Very new and most attractive.



to the cause are being received by Mrs. Richard William Kirkley, Chairman, 432 South Serrano Avenue, Los Angeles; Mr. Lloyd C. Cosper, 1739 East Mendocino Avenue, Altadena; and Charles Gibbs Adams, Architects Building, Los Angeles.

He who knows that exquisite little blue near-lily, *Leucocoryne*, or "Glory of the Sun" will be thrilled to learn that Dr. Goodspeed will bring back a stately species, never known before, that grows four times as tall. Or that he has found an *Oxalis*, prolific with immense pink flowers on three-foot stems. He who has seen the brilliant *Calceolarias* that grow on two-foot stalks, and only under glass, at that, will delight to know that he is to have a chance to raise hardy ones in tree form that grow taller than a man can reach. He whose *Fuchsias* were demolished by last winter's freeze will be comforted to know that the Doctor will deliver to our plant creators a species that grows in Andean snows, so that our garden beauties may be made frost-proof by blood transfusion.

And these few do not even begin the list of treasures to come.

It is interesting to pause and think what priceless gifts from South America the explorers have already brought to California gardens through the years, without having even touched the virgin territory now to be explored. What would the gardens of yesterday and today, too, have been without their South American *Petunias* and *Salpiglossis*, *Four O'Clocks*, *Night Blooming Jasmine*, and *Lemon Verbenas*?

How we would miss from our tables the Potatoes, Tomatoes, Lima Beans, Popcorn, Peppers, Cashew Nuts, Papaia and Custard Apples we now enjoy—all from the southern continent!

How bare our walls would be without her Blue Trumpet Vines, and orange ones, her *Copas de Oro* and her *Philodendrons*!

We would indeed miss the most graceful of our Palms, her *Cocos plumosa*, and that most thrilling of flowered trees, the fern-leaved, blue-flowered *Jacaranda*.

Yes, South America gave them all to us, and is waiting to give us her other treasures.

POMONA COLLEGE CLAREMONT · CALIFORNIA

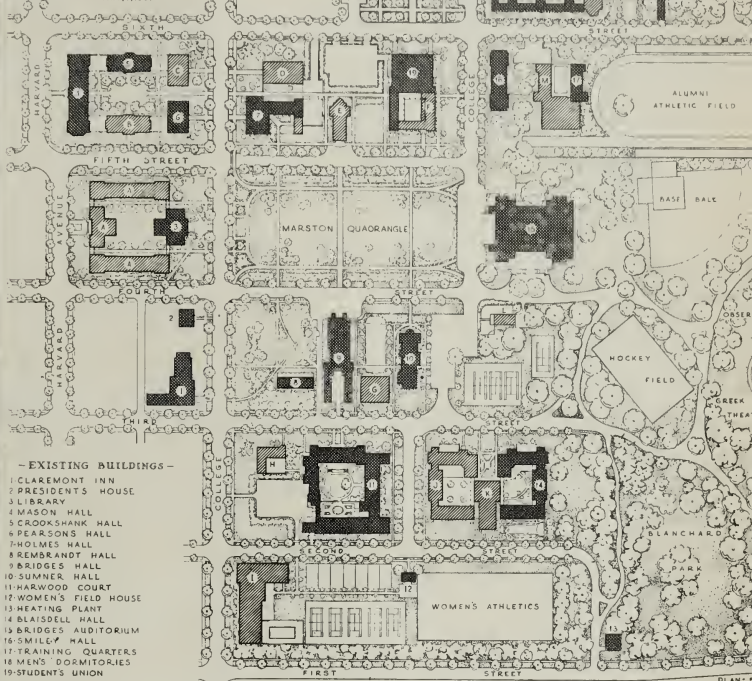
EXISTING & PROPOSED BUILDINGS

SCALE 1" = 100 FEET

RALPH D. CORNELL, F.A.S.L.A., LANDSCAPE ARCHITECT
LOS ANGELES



MAY, 1, 1957



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- 1 CLAREMONT INN
- 2 PRESIDENT'S HOUSE
- 3 LIBRARY
- 4 MASON HALL
- 5 CROOK SHANK HALL
- 6 PEARSONS HALL
- 7 HOLMES HALL
- 8 FREEMAN HALL
- 9 BRIDGES HALL
- 10 SUMNER HALL
- 11 HARWOOD COURT
- 12 WOMEN'S FIELD HOUSE
- 13 HEATING PLANT
- 14 BLAISDELL HALL
- 15 BRIDGES AUDITORIUM
- 16 SMILEY HALL
- 17 TRAINING QUARTERS
- 18 MEN'S DORMITORIES
- 19 STUDENTS UNION

- A LIBRARY ADDITIONS
B PHYSICS BUILDING
C BOTANY BUILDING

- D DRAMATIC STUDIOS
E CHAPEL
F STUDENTS UNION

PROPOSED BUILDINGS

- G BRIDGES HALL ANNEX
H DEAN OF WOMEN'S RES.
I WOMEN'S GYMNASIUM
J WOMEN'S DORMITORY
K WOMEN'S DINING HALL
L HISTORIC MUSEUM
M MEN'S GYMNASIUM
N MEN'S DORMITORIES
O DEAN OF MEN'S RESIDENCE

POMONA COLLEGE ITS GOLDEN ANNIVERSARY

By RALPH D. CORNELL, F.A.S.L.A.
Landscape Architect

FIFTY years is but a brief period in the life span of an institution that has been founded upon right principles. It is a short time in the development of a community or the unfoldment of an idea that is to grow and live. But as individuals measure their span of mortal existence, fifty years is a large section out of the life of anyone who has devoted himself, for that time, to the service of an institution, a community, or an idea. It is sufficient for much to be accomplished in moral and physical values, both relatively and actually.

In recognition of such achievement Pomona College, at Claremont, has just celebrated the fiftieth anniversary of her founding and has been inspired to reminisce concerning the changes that have taken place over this span of half a century. Comparing the "then" with the "now", growth and development

have been phenomenal, although to those constantly in touch with the College, it has been a gradual change in which the movement forward was attended with the many problems and perplexities that seem to be a part of all accomplishment. As one looks back down the vista of memory he becomes poignantly aware of the shaping and moulding that has taken place in this crucible of human endeavor.

From a physical standpoint, the present Pomona College began its Claremont campus on a sagebrush desert that was generously dotted with cactus and chiefly inhabited with coyotes, road runners and horned toads. In the center of this desiccated expanse of "nature in the raw" had been erected a three-story, boom hotel that lifted its bizarre gables to the sky, a dominating monstrosity in a treeless expanse. This building became the first home of Pomona College on its present site;

the roadrunner, the forerunner of today's traditional sage-hen; and the campus, that might someday flower as the rose, nestled its first blooms in the prickly arms of a tuna cactus.

The campus of today, as illustrated by the accompanying plan, is still in the formation period of growth. With its acres of green lawn, its towering trees and its planned arrangement, it becomes a fairy cry from the trail-dotted wastes that once were Claremont. Its twenty odd buildings make an imposing array in their verdant setting, but already feel that inner pressure of expanding growth that cannot be denied. To those closely in touch with the College its campus development seems to be a slow and gradual change but—after all—fifty years is a short span in the life of an institution that has been founded upon right principles.

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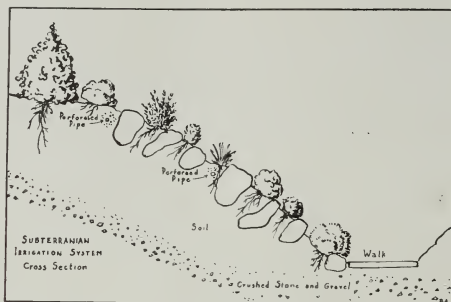
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THE AMATEUR BOTANIST

IT LOOKS as if last month's issue has kicked this column right out of its amateur standing. The entire space was devoted to an article on rock gardens by Bernice Ashdown who gave it a practical twist that has been all too much overlooked by the Amateur Botanist. Not only that, he failed to give credit to her for the article. However, that is the way amateurs have. The following article on alpine gardens by Miss Ashdown is unquestionably more interesting and will be of more value than anything he could write. Not only that, he is very busy these days disinfecting and planting bulbs.



ALPINE GARDENS

Alpines are the aristocrats of rock-garden plants. To the list of true Alpines, other plants of similar habits have been added from time to time until they now number several hundred varieties.

The same general principles of design and construction that apply to rock gardens, described in the October issue of this magazine, apply to Alpine gardens. An intelligent regard for their special requirements will be generously repaid with their display of exquisite flowers and dainty mounds of foliage.

It should be borne in mind that most Alpines in their native habitat grow at an elevation of 5000 to 15000 feet. They make most of their growth in early spring, bloom in late spring and early summer, after which they develop roots in preparation for the approaching winter. Throughout their growing season the atmosphere is limpid and cool, having very little variation in temperature. The soil is sharply drained vegetable decay.

Although in most of our gardens it is impossible to approach these conditions, if the proper exposure, soil and drainage are provided, most Alpines will be found to be perfectly hard and vigorous in cultivation. In a climate as variable as ours, it is impossible to give a hard and fast set of rules for their culture. In zones where the summers are hot and dry their care is necessarily much different than in wet foggy localities.

The best situation for an Alpine garden is on a hillside having a northern exposure. In hot dry climates a bank with a southern exposure is usually too hot and dry unless it has the protection of tall trees or some other type of shade during the hottest part of the day. As many plants require a deep moist soil, running water and subterranean irrigation systems greatly increase the possibilities by enlarging the number of varieties which can be used.

It is especially important in the culture of Alpines to have buried stones around which the roots of the plants may grow. It is essential that the roots be allowed ample room to spread and extend around and behind the rocks, providing them with a uniform water supply. Almost any fertile, sharply drained soil is suitable, but the best type consists of one half good rich loam, one fourth leaf mould and one fourth of a mixture of sharp sand and bits of crushed stone. For lime-loving plants (which include about 90 per cent of all Alpines) powdered lime rubble should be added and distributed evenly throughout the mixture. For the exceptional plants, peat should be substituted for lime. The soil should be changed in the pockets every four or five years in order to produce the best results.

Most Alpines should be planted or divided in July or August, immediately after blooming, which gives them time to re-establish their roots and prepare for bloom the following season. When planted in exposed situations or in climates where there is successive thawing and freezing, they should be protected by laying branches lightly over them and applying a good mulch of decayed leaves. In wet weather protect plants which have down-covered leaves by covering them with a pane of glass set solidly upon blocks of wood or stones in such a way as to keep the water off and at the same time allow a free circulation of air around the plants.

Tender bedding plants, and with few exceptions, annuals should be excluded from the Alpine garden. Our American nursery men have hundreds of different species of Alpines to offer and many more are available through European dealers. In the following list, which is necessarily very limited, we have attempted to omit the most common varieties and those which are especially difficult to grow.

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THE INSULATION OF THE AGES

Anemone alpina

A delicate plant blooming in summer with pearly white blossoms on eighteen inch stems. It prefers a cool shady situation but is indifferent as to soil.

A. sylvestris major

Blooms in May and again in October with white, nodding flowers on twelve inch stems. Requires a cool shady location and plenty of water.

Ranunculus alpestris

A hardy yet dainty plant four inches high, bearing yellow-centered, snowy white flowers from March until October. The leaves are close-set and glassy. Needs deep, rich lime soil.

R. amplexicaulis

Grows about twelve inches high and has narrow bluish leaves above which are borne large white flowers. It does well in any cool, rich loam and sun or semi-shade.

Alyssum saxatile

Low and compact in habit having small yellow flowers profusely in spring and summer. It prefers a sunny location and does well in any well drained soil.

A. alpestre

A neat little plant about four inches high. The blossoms are minute and yellow. Blooms in spring and summer and likes a warm sunny location. Any soil.

Aquilegia glandulosa

The finest of all Alpine columbines. It requires a cool place with rich vegetable loam. Its flowers are blue and white borne on twelve to eighteen inch stems in early summer.

Draba pyrenaica (Petrocallis pyrenaica)

A dainty plant having pale pink, fragrant blossoms set close upon finely divided foliage. It should have a rocky place with limy soil and not too much sun.

Aethionema grandiflorum

Blooms in summer with twelve inch spikes of vivid pink blossoms above bluish green leaves. Prefers limy soil and sun.

Papaver alpinum

A gem, having blossoms ranging from white to pink and yellow. Perfectly hardy in any well drained soil. It is about six inches high.

Dianthus alpinus

Blooms in spring with large, single pink and rose blossoms on two inch stems. Its foliage is glossy and evergreen. It needs limy soil and good drainage.

D. glacialis

A dwarf form, excellent for odd corners in rock work. Its leaves are fine and glossy, its blossoms rose-pink and almost stemless. It should have lime soil.

Acanthaleimus glumaceum (Prickly Thrift)

Requires a warm, well-drained limy soil. Bears large rose-colored flowers on four inch stems in summer.

Arenaria montana

A trailing plant which is priceless in the Alpine garden. It grows about six inches high and bears myriads of white flowers during the spring and summer. It should have a sunny location.

Gypsophila repens

Hardy and fast growing. Needs a sunny location and any good open soil. Blooms all summer with wide-open, clear-pink flowers.

Tunica saxifraga

Unusually robust and does well in sun or shade, even in poor soil. Blooms profusely from spring until fall.

Silene acaulis

An attractive plant which blooms all summer with white flowers on eight inch stems. It requires a cool well-drained soil and plenty of water.

S. pusilla

Small and dainty, having white blossoms on three inch stems. It should have a protected cool place and moist soil.

Viola biflora

Blooms profusely with showy yellow flowers above close-set leaves. It needs a damp, well drained soil and shade.

Saxifraga aizoon rosea

A vigorous plant requiring semi-shade and limy, well-drained soil. It blooms freely with rich, pink flowers on ten inch stems.

S. cochlearis

Grows about 6 inches high and does well in either full sun or shade with any limy soil. The flowers are pure white.

Campanula alpina

A priceless plant. It should have light limy soil and an open situation. The blossoms are a clear blue with fringed appearance and come on six inch stems.

Primula minima

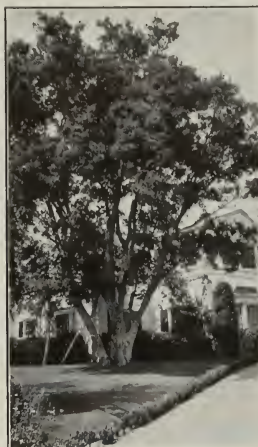
One of the many primulas that are indispensable in the Alpine garden. This one has a trailing habit and rapidly covers rocks with a colorful sheet of rosy bloom. Give it open peaty soil in a shady location.

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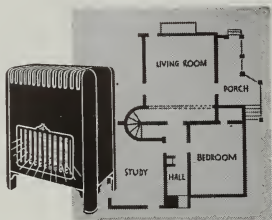
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THE GROWTH OF A LITTLE THEATER

(Continued from Page 9)

The remaining plays of Shakespeare have been selected for presentation, November 16 to December 4, as the 20th Anniversary Celebration, and the list includes "A Winter's Tale", "Measure for Measure", "All's Well That Ends Well", "Titus Andronicus" and "Romeo and Juliet". The series opens with "Sing Sweet Angels" by Belford Forest, which outlines in robust terms the struggles of James Burbage and his huddling of the Theater, the forerunner of all Elizabethan theaters. This production not only sets the stage perfectly for the plays of Shakespeare which follow but it also shows the man. A Very Young Man is a character in the play; he is known as Will Shakespeare and he carries a script under his arm. Thus the Playhouse on the closing date, December 4, will become the first American theater to have produced the entire repertoire of the plays of Shakespeare. Definite research has failed to disclose a previous performance of "Titus Andronicus", and a similar instance occurred when "Pericles, Prince of Tyre" was produced by the Playhouse in 1936. The performances of the Anniversary series are presented in true Elizabethan style, the full version of the manuscript but staged as of Shakespeare's day, with a minimum of furniture and stage properties, but without the technique of the Globe Theater.

Experimentation has convinced the Playhouse that a stage model is the most valuable aid to the mechanical production of any play. And it is an idea easily adopted, in its entirety or in modified form, by all theaters large or small. The essentials may be embodied in a well developed sketch but a model, even crudely made, indicates so much more.

At the Pasadena theater the models are prepared by Rita Glover, art director, and they are built to scale, usually about eighteen inches in width, and conform exactly to the set as planned, with identical colors. These models may be built of cardboard but occasionally wooden blocks are substituted.

The advantages of such a model are manifold, first to the stage crew who follow it in detail for the construction work. The director finds it invaluable in various directorial angles. To the cast the model is first aid to retaining a mental picture of the set on which they are to appear, locations and distances are easily established, and thus entrances and exits are never stumbling blocks. To the wardrobe room the inclusion of color is a boon, as the costume department thus has a definite guide as to the coloring in each background, and may carry out the color scheme for each gown to be used with the knowledge that there can be no clash with an unknown quantity in the color of the set.

ANTIQUES IN FURNISHING THE NEW HOME

(Continued from Page 13)

ing. As the fireplace was some distance from the house he needed a cupboard that would hold his pans and dishes. He found an old Swedish cradle with a beautiful canopy top. Almost anyone else would not have looked twice at the piece but he saw its possibilities. The wood was hard and the carving exceptionally attractive. Shelves, two doors and casters were added. When it was refinished the result was a most unique china cupboard, and one that anyone would be glad to own.

Still another made-over piece was an heirloom the family wished to keep. It was an old bed of fine-grained wood but too heavy and cumbersome for present day furnishing. A cabinet-maker was instructed to cut it down into a day-bed. When it was refinished and had new mattress and cushions, it made a most attractive addition to the room and preserved a family piece.

A knowledge of good lines and workmanship in old furniture will often enable one to pick up good pieces at little cost. If one has profited by what he has read or has learned in studying good furniture, this knowledge will be of great help. Many an old chair or table under layers of paint and varnish may be of excellent wood and have good design. We have in mind a small table that was such a treasure in disguise. Covered with dark stain and with thick layers of varnish that had blistered in places, it had little to recommend it as far as the wood appeared. When the stain and old varnish was removed it was found to be maple. The old wood needed but a good refinishing to bring out all its original grain. Needless to say, it is a fine addition to the room.

Many of the small furnishings such as grandmother's old glass pickle jars, or plum-butter crock, and even the old wooden churn will fit into these new out-of-town farmhouse types of houses as if they had been preserved for just such a purpose. Each will find its place along with the old china in the corner cupboards, or the old glass lamps on the tables.

The above instances are given as suggestions of what can be accomplished with old-fashioned furniture or heirlooms which the family does not wish to give up, though some of them do not come strictly under the head of good antiques. But how much at home these old furnishings are and what memories they bring back of simple and quiet living in an unhurried age.

NEW PRODUCTS AND PRACTICES



Four new types of glass, produced by the Libbey-Owens-Ford Glass Company, are influencing a change in building technique. One is a tempered plate glass, known as Tuf-Flex, another is a new color-fused tempered plate glass called Vitrolux, while Vitrolite is an opaque structural glass in many different colors. Aklo is a special composition for windows, to absorb heat rays of the sun and thus aid in temperature control and air-conditioning when used as outer panes for double glazing in summer months.

Doors That Have That Swing

Gone are the days when opening a garage door required the strength of Hercules, the patience of Job, and the vocabulary of a Sunday morning golfer. A complete new line of lightweight garage doors are being produced in the Tacoma, Washington, factory of the Wheeler Osgood Sales Corporation. A reduction of weight, averaging 25% per door is secured. Construction improvements provide strength equal to and in some cases greater than that of the doors of the same design with conventional 1 3/4 inch stiles and rails. The benefits to the user are said to be a more satisfactory, lower cost, higher value garage doors.

A New Insulation

A mineral fibre insulation, called Rock Wool, is announced by the Barrett Company of New York. These Rock Wool insulations are being offered in conveniently sized batts, loose and granulated forms, adaptable to every insulating requirement. Asphalt shingles, roll roofings, building papers, paints and cements, are among other products manufactured by the Barrett Company. A new folder on the Rock Wool Insulations is available.

Drinking Fountains at Home

Why not have drinking fountains in the home as well as in other buildings? The Crane Company of Chicago asked themselves the question, found no logical reasons why not. Instead, they saw the definite plausibility of the idea. So their new drinking fountains conform to the current vogue for the modern, easy-to-keep-clean design so commonly catalogued as "streamline." Three models are now offered in what is called the Eric line.

Rubber-bladed Fans

Both noise and the hazard of injury by electric fans have been markedly lessened by an invention just patented by A. O. Samuels, president of Samson-United Corporation, Rochester, New York. A friend's mangled finger which became too friendly with a metal-bladed fan really prompted Samuels' invention. Several years of experimentation followed with canvas, paper, and other flexible substances falling into the discard. He finally perfected a soft rubber blade that moved as much air as ordinary fans, by laboratory test.

An unusual hardware innovation of exceptional merit packaged for merchandising. In one display carton, the Casement Hardware Company of Chicago, Illinois, have assembled three pieces of Win-Dor quality hardware matched properly to install and operate a wood casement sash. This set as illustrated contains one through-the-screen geared operator with handle, one automatic top-closer for pulling the window into the frame at the top of the sash and a pair of new specially designed corner reinforcing close hinges for casements. It is a practical, convenient combination which will be of interest to many a homeowner and builder. It is no longer necessary to select hardware for casement windows piece by piece and hope that the combination will provide complete and convenient installation. The purchase of this Win-Dor matched set takes care of the entire problem with quality hardware designed specifically for the purpose. Each piece is a genuine Win-Dor product.

Building Glass

Not nine but seven men recently judged the Pittsburgh Glass Institute's competition for photographs of examples of glass in architecture, decoration and design. In addition to the cash prizes, the first medal ever executed in glass was presented.

According to the industrial designer, Walter Dorwin Teague, "Light is one of the most important elements in architectural design today. Because of the resources of modern glass, both plate glass and glass blocks, it is possible to use light actually as a dominant element in a structural scheme. No generation of designers until now has had such resources at its command."



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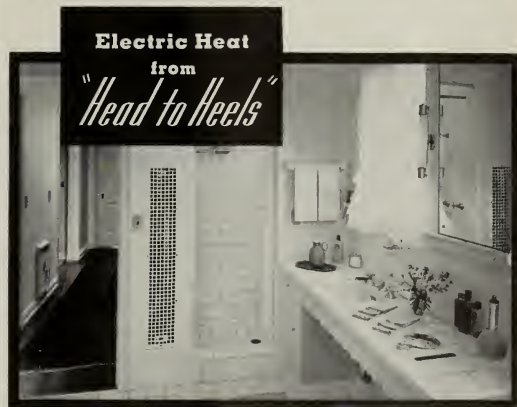
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11-37

MODERN TRENDS IN HOME FURNISHING

(Continued from Page 31)

HERE and NOW!

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They are learning there is no excuse for having to detach one appliance before they can use another, for carrying appliances from one place to another in order to have service, for having appliances operate inefficiently, and for tripping over tangles of extension cords. And, above all, they will not continue indefinitely to pay for the privilege of wasting electricity as they surely do if the wiring is inadequate.

The convenient, efficient, and economical use of electrical appliances depends upon the wiring in the walls of the house, and adequate service should be built in when the house is constructed.

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adding them to the geometric theories of Hambidge, to make or produce a style of furniture that is making history today. You will notice the small pieces of furniture are either cylindrical or cubic in form, and sometimes both. You will notice that the different sides of a living room table will be true to repeating forms. The cavity for books will repeat the entire façade of a table. Lamps and lighting fixtures will be cylindrical, but arranged so as to repeat in dynamic symmetry one or two basic rectangles.

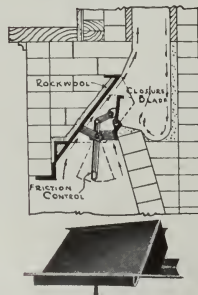
The furniture is very plain, and very simple, but if the proportions are right, the wood beautiful in texture and finish and combined with the proper textiles, floor coverings, wall treatments, you will have a fine room or home.

Modern furniture cannot be expressed well without a thorough understanding of modern color based on the spectrum and the color wheel. There are three systems of use in selecting color for the home or art anywhere for that matter. One is the use of colors that are very closely related, like yellow, yellow green and yellow orange. This is called analogous. If we used a rug with these colors of violet, the scheme would be complementary. But if we used red, yellow and blue in a room as the older decorators have done through the ages we would have a triadic scheme, meaning the colors were equally distant on the color wheel.

Today the tendency is to use varying shades or tones of white and off-white with one strong color, or several shades of the same color, keeping in mind the most effective wood for the furniture.

Modern furniture may and probably will change from the very straight lines of today to curved lines. The public likes curved lines and design and ornamentation, so that we may see in the near future more of the French influence in modern, but it will still be modern, and if it is well designed now it will be good a hundred years from now.

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Los Angeles, Calif.

HIGH NOTES IN MUSIC

(Continued from Page 8)

opera. It is a sad consolation that even in England, where for two centuries or so, opera was the sport and the amusement of the few, they are straining, struggling, toiling to make it a reality. Fortunately, there is a growing sentiment in this country for opera, and there is no reason why within a reasonable time we will view it introspectively as they do it in the operatic centers of Europe, where it is given the full measure of respect. If opera has managed to achieve its present degree of greatness in spite of all handicaps, it surely proves progress and ultimate success.

America, unlike Europe, has no municipal and government system of support for opera, and therefore it is all the more to the credit of the men and women who, for even brief seasons, bring to their townspeople the best operas available anywhere, thereby putting their communities on a level with the larger centers in which capital and audiences are available to maintain seasons of greater length. Thus the best music is being carried to the people and presented under the most advantageous conditions. The humblest citizen is no longer awed by opera. He is on speaking terms with the old masters and he fully realizes that the true enjoyment of music remains only in good music.

No matter, from what angle you may look upon opera, music, drama or acting—it has apart from its artistic value a highly interesting and educational appeal to all classes. In opera, the average audience can easily visualize three distinctive phases i.e. music, instrumental and vocal, besides historic portrayals in all variations. All these pieces de resistance of modern and grand operas are skillfully molded into a homogeneous unit by the artist who wields the baton.

Summing up, we find that music indeed is a strange thing. It is called the universal language, to be understood by all; yet no one dares define it! Emotionally it has the widest appeal of all the arts; philosophically, esthetically, it is rivaled perhaps only by metaphysics in its exclusiveness.

WOMEN!

(Continued from page 7)

The California Society of Etchers' Annual is dominated by a woman. Mrs. Gene Kloss displays three prints which are so compelling as to overshadow all other submitted work—save, perhaps, Paul Landacre's delicate wood cuts. Mrs. Kloss should be ruled out of the society. Perhaps the remaining work would increase in interest if it was not so palled by contrast. Mrs. Kloss should be more charitable.

* * *

Paul Elder's gallery is at present devoted to the drawings of Mark Misk, a local girl who has not found it necessary to go to the big city to make good. It has been pleasurable to watch Miss Misk grow from a scrawling, bewildered amateur to a superb draftsman with a surety and grace of line in her work.

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| <input type="checkbox"/> Building Paper | <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Tile) |
| <input type="checkbox"/> Cement | <input type="checkbox"/> Plaster | <input type="checkbox"/> Steel Joists, Bars, Mesh |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Metal | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Concrete Hollow Walls, | <input type="checkbox"/> Lumber Preservatives | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Poured | <input type="checkbox"/> Marble | <input type="checkbox"/> Waterproofing and |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Painting for | <input type="checkbox"/> Decorating for |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Cement | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Stucco | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Glass | <input type="checkbox"/> Panelling | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Window | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Structural | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Wrought Iron (Gates) |
| <input type="checkbox"/> Interior Woodwork | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> (Grilles) (Rails) |
| | | <input type="checkbox"/> (Lamps) |

HOME BUILDING EQUIPMENT

- | | | |
|---|---|--|
| <input type="checkbox"/> Air Conditioning Systems | <input type="checkbox"/> Heating | <input type="checkbox"/> Linoleum |
| <input type="checkbox"/> Art Glass | <input type="checkbox"/> Electrical | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Art Stone | <input type="checkbox"/> Gas (Basement) | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Awnings | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Refuse Receptacles |
| <input type="checkbox"/> Bathroom Fixtures | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Shower Bath Doors |
| <input type="checkbox"/> Casement Windows | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Tiling (Bath) (Sinks) |
| <input type="checkbox"/> (Wood) (Metal) | <input type="checkbox"/> Insulation and Sound | <input type="checkbox"/> (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Deadening | <input type="checkbox"/> Wall Covering |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Incinerators | <input type="checkbox"/> Wall Safes |
| <input type="checkbox"/> Electric Fans | <input type="checkbox"/> Kitchen | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Electric Lighting | <input type="checkbox"/> Fan Ventilators | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Ranges | <input type="checkbox"/> Weatherstrips, Metal |
| <input type="checkbox"/> Garage Doors | <input type="checkbox"/> Refrigerators | <input type="checkbox"/> Window Shades |
| <input type="checkbox"/> Hardware, Finish | <input type="checkbox"/> Sinks and Drainboards, | <input type="checkbox"/> Windows, Stained Glass |
| | <input type="checkbox"/> Metal | |

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- | | | |
|--|--|---|
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| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | <input type="checkbox"/> Flagstone |
| <input type="checkbox"/> Tennis Courts | <input type="checkbox"/> Swimming Pools | |

INTERIOR FURNISHINGS

- | | | |
|--|--|--------------------------------------|
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Venetian Blinds | <input type="checkbox"/> Rubber Tile |
| <input type="checkbox"/> Rugs and Carpets | <input type="checkbox"/> Linoleum | <input type="checkbox"/> Radios |
| <input type="checkbox"/> Drapes and Curtains | <input type="checkbox"/> Cork Tile | |

HOME FINANCING

- | | | |
|---|---|---------------------------------------|
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Construction (Brick, Stucco, Concrete, Frame, etc.).....

Number of rooms.....Cost (Approx.).....

Date of building (Approximate).....

Site purchased: ☐ Yes, ☐ No.

Hillside or level lot, and size.....

I will ☐ will not ☐ require Architectural Service.

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Street Address.....

City..... State.....

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THE worst punishment that God could inflict upon mankind would be to condemn us to live without architects," so wrote Blondel, an eighteenth century architect. Granted that he may have been slightly prejudiced, the fact remains that in the creation of man-made things, brains are the most indispensable ingredient, and an architect's service assures quality, livability and high resale value.

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TOMORROW

"In today already walks tomorrow"

WAR SCARE

WE haven't the heart to tell you all that our crystal discloses to us these days. As a matter of fact, we hardly have the heart to look thoroughly into the future. As to the stock market, we have the satisfaction of knowing this: that it must either go up or down because it cannot go sideways. With war it is different. That can go in every direction of a three dimensional field. However, the guess that war will spread universally is less hazardous than the prediction that stocks will go either up or down, for there is the possibility that the latter may remain more or less stationary. In other words, the prognostications of your crystal gazer is that there is very little likelihood of the war in China or the war in the Iberian peninsula spreading outside of those territories.

THE RATS AND THE SHIP

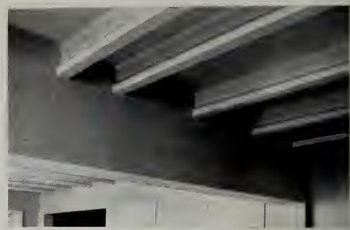
IN A recent issue, an editorial item and an item in *Running Fire* of this magazine made the timid prediction that unless certain things were corrected in the city of San Francisco, business would remain stagnated and eventually result in a city of little or no activity. These comments should properly have been included in *Tomorrow*. Nevertheless the accuracy of the statement is borne out by the events of the past two or three months which record the departure from San Francisco of several important industrial concerns; notable amongst these deserters of the old city is NBC and other broadcasting interests. Now the shipping people are arranging to transfer the burden of their business to the port of Los Angeles. They are accompanied by a host of other interests who have struggled for years to combat the conditions in the San Francisco Bay district and who have at last given up hope. Well, after they are all gone, we can fish for bass off the bridges.

GOLDEN GATE INTERNATIONAL EXPOSITION

IF YOU want a periscope through which to view the future, come to the Golden Gate International Exposition on Treasure Island in San Francisco Bay in 1939. It might be well worth while to experience a preview. Lacking the opportunity to do that, the following outline of some of the future's marvels is set forth.

There has been considerable talk of chemical farming, that type of farming where vegetables and products of truck gardens are grown in water. At the Exposition there will be demonstrations of this method of producing food products. In the hall of health and science, bacteria will be harnessed and made to work in tandem for the production of foods, flavoring and medicines, and as a side show, the manufacture of hormones and vitamins will be added. Light is to be turned into sound and sound into light and your brain waves will be measured by scientific machinery. Already scientists have developed a machine for demonstrating cathode rays and the practicability of television. The Exposition Company has been promised, in addition to the General Electric Company's electric farm, a 200 foot wing spread aeroplane, which, it is planned, will be operating on a twelve hour schedule between San Francisco and New York via the stratosphere by 1939.

These are mere hints as to what the people of tomorrow will have accomplished when our *Tomorrow* becomes their *Today*. Personally, we are going to spend most of our time before the demonstration of cracking the atom.



Precast concrete joists supporting concrete floor slabs. Frequently concrete joists are cast as rectangular beams without recesses and are left exposed, sometimes being painted.

THE CONCRETE HOUSE

(Continued from Page 20)

filled with a re-surge of enthusiasm, and my only fear is that this enthusiasm may lead to a lack of clarity. Therefore, I trust that the foregoing several items have been clear.

There remains to tell you of the various types of concrete houses. The majority of these "systems" are comparatively new, having been evolved to meet the needs of low cost housing. The cost of the actual concrete going into these houses has not changed materially, but the ingenious methods of placing it and the new ideas in formwork to receive it, have produced a decided saving in the finished concrete wall, floor or roof. In almost every instance these houses are built with concrete floors, either of solid reinforced slab construction or of slab construction supported by precast concrete joists. These concrete floors can be finished with wood, linoleum or carpet or left exposed, colored integrally, or chemically stained or painted after completion. In many cases the roof can also be formed of concrete without seriously affecting the total cost of the completed house. In any case, in order to get full benefit of the concrete walls and floors, the roof construction, if not of concrete, should be protected with a non-combustible roof covering.

In brief, the various types of reinforced concrete houses are as follows:

First, solid walls, using wood, plywood or metal forms.

Second, hollow double wall, with continuous air space between inner and outer shells—usually erected in progressive lifts of eighteen inches.

Third, hollow wall, in which the outer and inner shells are connected with webs, poured in one operation for each story.

Fourth, ribbed wall, with outer shell and ribs poured together, and inner face of wall obtained with insulation board or lath, spanning from rib to rib, leaving hollow spaces between ribs in the finished wall.

The ribbed wall section is erected also entirely of "Gunite," one system using gypsum plaster board cores spaced to form the ribs. These cores become an integral part of the finished wall, acting as a base for interior plaster. The other "Gunite" system forms the exterior shell and ribs by an economical pressed reinforced paper method, the inner face of the wall being achieved as in the poured rib wall.

And fifth, the hollow concrete masonry wall, reinforced to resist earthquake stresses with poured reinforced concrete studs. This wall provides a variety of textures and colors, some so closely simulating the stone walls of the early Colonials that architects are finding it a most economical means to reproduce the beautiful homes of our forefathers.

Here then is a house, suited to desert, city or mountain, suited to any variation of our California climate, depending on your journeyings—a house that gives full value for your home dollar, when you build it and while you live in it—a house free from the common structural ailments—a home in which it is a joy to live, in which you can watch your children grow in comfort and safety—and your children's children.

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HOMES
GARDENS
INTERIORS

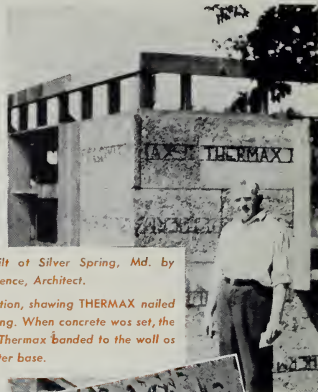
25 Cents

DECEMBER
1937





LEFT: Modern concrete home built of Silver Spring, Md. by J. E. Hines, Builder—Henry J. Lawrence, Architect.



RIGHT: Hines home during construction, showing THERMAX nailed to falsework frame as form sheathing. When concrete was set, the frame was knocked down, leaving Thermax banded to the wall as both permanent insulation and plaster base.

CUTS COST OF CONCRETE HOME



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Farr and Ward, Architects. W. J. Anderson, Roofing Tile Applicator.

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Editorial

WE HAVE seen and heard many queer, twisted, contradictory, not to say cockeyed things in these United States. In the name of justice, we robbed the Indians of their land. In the name of freedom, we clip the wings of genius with the shears of poverty. In the name of liberty, we confiscated the property of industry with the legalized sit-down strikes. But of all the unparalleled paradoxes of the last 10,000 years, the C. I. O. wears the jeweled diadem.

The slogan of the C. I. O. is that the right to work is the one and exclusive right that is God-given, and that the withholding of this right reduces the human animal to a stage far below that of the amoeba. Yet while five hundred of them shout and scream their slogan with all the fervor of crusading zealots, another five hundred will shut down the working place of ten thousand people who need work and are satisfied to carry it on on the terms that their employers and the government have agreed upon with them.

They are like the Janus of Roman days, facing both ways, in opposite directions. With one mouth they proclaim the right of all mankind to work for a living. With the other they issue orders to picket the places where men must go to work to earn that living. With one mouth they demand from the government that all men be protected in their unalienable right to work, and with the other mouth they curse the government measures to keep the factories open. If the right to work was granted by God to all human beings, why do the C. I. O. club and gang up on those who want to work? Why do they picket and close factories where men are working in peace, satisfaction and comfort?

Some C. I. O.'s pretend they are doing this for the good of those who do not know that they should not work under the conditions that exist. Not even the theory or philosophy of self-determination of small peoples conforms to the C. I. O. reasoning, for there have been many instances where a few C. I. O.'s have shut down a factory where several thousand men were working to their own satisfaction.

If there is any sense left in these United States, let us kick out this ridiculous sophistry. Let us get back to the sound principle in relation to mass labor to the point where majority again rules. Let us abandon this silly theory and practice of permitting a prejudiced minority to rule a tremendous majority merely because that minority has the most heef and the least principle. We have reached a point where it will no longer suffice for us to turn the other cheek or to say "forgive them, Lord, for they know not what they do."

AT HOME WITH YOUR HOBBY

ACKNOWLEDGMENT of the forceful role of hobbies in modern America is to be made at the Golden Gate International Exposition. Hobby rooms, designed especially for the pursuit of various recreational and educational activities, promise to be one of the special features of the Home and Garden exhibit at the 1939 World's Fair.

So enthusiastic has become the interest in the "new leisure" hobbies, ranging from target practice to howling, that the result is already evident in home design. Whereas it was once a sewing room that needed to be penciled into the plans, now it is a photographic dark room or perhaps a small-sized ski jump.

It was once the youngsters that had to be kept busy to stay out of mischief—now it's their parents.

IS THE RENT DUE—TO END?

DOUBTLESS many of the ills of humanity, not only the current labor troubles, might be cured by a housing program where every employee could know the sense of stability and security which comes from owning one's own home.

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles.
Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
Advertising Staff: Edward S. Townsend, E. B. Wynne, James Gibson.
Advertising Manager: Edgar H. Snow.

PUBLISHER: JERE B. JOHNSON

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CONTENTS

DECEMBER, 1937

Cover—Entrance to the Residence of Mr. and Mrs. Oscar Oldknow, S. Charles Lee, Architect.
Photograph by Stuart O'Brien.

Editorial	2
In Defense of Drinking.....By Mark Daniels, A. I. A.	3
The Calendar—Announcements, Music, Theater, Drama.....	3-5
Art Calendar	6
California Poets' Corner.....	7
Moods and Mud.....By Leo S. Gosliner	7
Art in San Francisco.....By Edwin A. Hunt	7
Gift Suggestions	8-10
A Nacimiento at Padua Hills.....By Bess Garner	11
Fine Book Binding.....By Charles W. Malotte	12
Why Little Lamps?.....By Betty Gilmore, A. I. D.	13
Running Fire	15
Santa Anita Wins Again.....By Ellen Leech	16-18
The Residence of Mr. and Mrs. Robert Pringle, H. Roy Kelley, Architect.....	19-21
The Residence of Mr. and Mrs. Edgar O'Brien, Mario Corbett, Architect.....	22
The Residence of Mr. and Mrs. Oscar Oldknow, S. Charles Lee, Architect.....	23-25
The Home of Mr. and Mrs. Cedric Gibbons.....	26-27
The Residence of Captain and Mrs. Paul Wing, Eugene Weston, Jr., A. I. A., Architect.....	28-29
Robinson Jeffers' New Book.....By Mira Maclay	30
At Books and Windmills.....By Edwin Turnbulladh	31
Three Festive Arrangements.....By J. W. Robinson Company	32
Cool Growing Orchids.....By Cyril Warren	33
Dry Walls.....By Bernice Ashdown	34-35
Recipes	36
Tomorrow: Development and Taxes.....	40

Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

"Anchored, home-owning employees serve the best interests of industry," says a writer in a recent issue of *Printer's Ink*.

It is perhaps true that at no time of history have men lived so universally in a rented dwelling. The rented home was comparatively rare in nineteenth century America—and much more so in colonial times. In Europe, outside of tenement areas, most people owned their homes.

Thus the rented residence is a characteristic of the twentieth century, and possibly future historians will find it a contributory cause of the chaos which

they will note marked our time almost above any other period of history since the barbarian invasions of ancient Europe.

The average American home of today is superior in comfort, sanitation, and beauty to the castle of a medieval king—and the American home owner may know the triumphant heart of that monarch with no armored invaders but bill collectors, pressing not across the drawbridge but on the doorbell.

Of all the administration programs, perhaps the Federal Housing plans may contribute most toward a revival of stability in American life.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, collage events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to **CALIFORNIA ARTS & ARCHITECTURE**, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

TOWN FORUM HALL SERIES gives to San Francisco a course of lectures by notable speakers of the day on Tuesday mornings at the Curran Theater, followed by "Continental" luncheons at the Cliff Hotel. The speakers and subjects are widely diversified, including poets, dramatists, philosophers, diplomats, authors, explorers, travelers and at least one cinema star. The series is sponsored by a long list of notables, and the business managers are Albert Rappaport and Kay McMahon.

PASADENA FORUM is a recent civic organization, presenting well known speakers at the Civic Auditorium, December 6, Ruth Bryan Owen, America's first woman diplomat, explains "This Business of Diplomacy." January 10, Philip Guadalla, author, is heard discussing "Fifty Years Back—Fifty Years Forward."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, presents the sixth annual series of illustrated lectures by internationally known speakers at the Civic Auditorium, Pasadena, and at the Philharmonic Auditorium, Los Angeles, January 4 in Pasadena, January 6 in Los Angeles, the sea rover, Amos Burg goes, "Voyaging Fuegian Waters to Cape Horn."

THE MODERN FORUM, Herman Lissauer, director, selects speakers for an independence of mind as well as scholarship, and with varying subjects. The series is offered at the Philharmonic Auditorium, Los Angeles, and while there is no event scheduled for December there are two speakers in January, Sinclair Lewis, January 21, and Up-ton Close, January 31.

INSTITUTE OF WORLD AFFAIRS is held at the Beverly Hills Hotel, December 12 to 17, with Dr. Charles E. Martin, professor of political science of the University of Washington, as director. Dr. Ralph H. Lutz of Stanford University and Dr. Frank M. Russell of the University of California are members of the executive committee for the 15th institute session.

PASADENA DAY NURSERY, Inc., sponsors the third annual dinner dance, December 18, at Midwick Country Club. Proceeds go to the building fund of the institution, which is a first aid to working parents and is equipped to take care of italy children. Mrs. Aubrey Bullock-Webster is president of the organization.

GREETINGS



RINGING IN HEALTH

The 1937 Christmas Seals



BUY and USE them

The National, State, and Local Tuberculosis Associations in the United States



New crystal pieces from Sweden include a pelican decanter with brandies to match, an optic ring decanter with matching liqueurs, a wide decanter and a variety of lovely shapes. The "red apple" candle spray comes from Vienna. From the gift shop of Bullock's-Wilshire in Los Angeles.

IN DEFENSE OF DRINKING

By MARK DANIELS

IN EARLY times men drank only to quench thirst, but even a pterodactyl could do that. How to make something palatable was the problem. One day a particularly bright and hairy fellow seated himself on a skin that covered a pile of grapes by his cave entrance and began honing his right eye-tooth to a point calculated to give him a distinct advantage in an argument with a saber-toothed tiger. When he had finished, several days later, a hollow in the rock at his feet was filled with red liquid. He thought it was blood, so he drank it. Two hours later he was seen to kick a mastodon in the shins, bite the head off a diplodocus and come home with eight new fig leaves for his wife. Such energy and generosity was unknown in those days and a commission was appointed to investigate the cause of this heroic conduct. When the truth was learned, it was no time at all before grapes were growing everywhere except under water, and the lake tribes were trying to do that. This thing called wine served all purposes. If you were cold it warmed you. It slaked your thirst or made you thirsty. If you were sleepy it awakened you or vice versa. It soothed the pangs of hunger. You could drink your food.

When the malt drink, with its unparalleled food value, poked its head over the flushed horizon, man thought the millenium had been reached. He could eat, drink and be merry all out of the same mug. Little he knew of the heights yet to be scaled, for when certain new drinks possessed not only all the virtues of the old ones but also beautiful new ideas that enabled man to see things he had never seen before, the truly brighter, broader vistas of a rosate future were opened.

It is the nature of things that science and art shall progress and, since drinking is both an art and a science, it is logical that it should rise to great heights if allowed to develop unhampered by disparagement and dyspepsia. That it has passed far beyond the wildest dream of both the Neanderthal man and his skull brother, the New England reformer, is only another testimonial to its importance as a factor in the equation of the bulging belly and the limbered lingual.

As civilization developed along with drinking, poverty, the white child of civilization, grew into manhood. When the rich man grew weary of his surroundings he packed up and went for a trip. He threw a couple of hundred strings of shells in an alligator skin, spiked a dozen saddles on his brontosaurus, chased his family up into them and dashed off through the forest to catch the two o'clock down-river hippopotamus for Steam Island where he drank ginkgo juice and ate dried lung fish until he got ptomaine poisoning. He had got all the berries and was now getting all the buns. But the poor devil who could carry his shell money under his upper lip stayed home and dodged volleys of cranium cracking crockery as best he could. Drinking was the rich man's vocation, but, with the advent of the cocktail, the highball and the gin fizz, it was to become the poor man's vocation.

(Continued on Page 38)

AMERICAN INSTITUTE OF CINEMATOGRAPHY sponsors the third annual Cinema Progress Forum, Science Building, University Avenue and 37th Street, Los Angeles, December 4, Hollywood Motion Picture Forum: Bruce Findley presiding. "Scientific and Educational Development in Audio-Visual Field" illustrated by sound motion pictures. December 18, Winter Session in conjunction with the Institute of World Affairs at Beverly Hills Hotel.

CRESPI STUDY CLUB of Pasadena sponsors a lecture by Brother Leo, professor of literature, extension division, University of California, subject, "Through an Eastern Window" December 15, at the Shakespeare Clubhouse, Pasadena.

UNIVERSITY OF CALIFORNIA at Los Angeles, Extension Division, presents the art of interior decoration in a series of lecture-demonstrations by Edgar Harrison Wieman. Evening classes, Monday, Morning classes, Friday, December 3, 6, 10, 13, 17, 20, 24.

GREENWOOD REVIEWS are an entertaining and vital part of the winter season in California. Aline Barrelet Greenwood sketches current world events, outlines new books and plays in her monthly appearances. Miss Greenwood is here, December 15, 11 o'clock, at the Shakespeare Clubhouse, Pasadena, and on the third Wednesday of each month during the winter season. The San Francisco series continues at the Italian Room, Hotel St. Francis, on the second Monday of each month.

THE PRODUCERS COUNCIL CLUB of Southern California will hold their annual Christmas Hi-Jinks Party for architects and engineers on Tuesday evening, December 21, 1937, at the Cafe de Paree, 2312 West Seventh Street, Los Angeles. Invitations have been issued.

EVERYBODY IS WELCOME

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afternoon and evening

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ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, includes Jose Iturbi, pianist, December 28. The Premier Series presents December 10, The Josses European Ballet, January 6, the Salzburg Mozart Grand Opera Company.

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PRO MUSICA, Los Angeles Chapter, continues the programs of modern music at the Biltmore Music Room. December's program will feature the music of Scandinavian countries. American compositions will mark the concert in February, and in April the music of contemporary composers of South America will be presented.

MERLE ARMITAGE offers a season of music and dramatic art at the Philharmonic Auditorium, Los Angeles, including the Wagnerian Festival, December 2 and 4; Gieseking, pianist, December 10; Lady Precious Stream, Chinese comedy, December 27 to January 1, matinees on Wednesday and Saturday.

"COAST MUSICIANS" give three concerts at the Music Room, Biltmore Hotel, Los Angeles. The opening concert is presented by Lina Gaston, lyric soprano, and Eloise Roessler, violinist, followed, December 6, by Mme. Rae Best, pianist, and December 13 by Clemence Gifford, tenor.

MARION KERBY, interpreter of mountain folk songs and Negro spirituals, is heard in recital Sunday evening, December 5, at the Beverly Hills Hotel.

PAUL POSZ, concert manager, is presenting a series of events at the Memorial Opera House, San Francisco, December 7. Walter Gieseking, pianist, gives a recital. The week of January 3, the Chinese comedy, Lady Precious Stream, may be enjoyed.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, is celebrating the twelfth anniversary of the institution and proving that it has advanced with each year. Two plays are presented every month, each running two weeks, opening on Tuesday evenings. No performance on Sunday, matinee on Saturday only. Gilmore Brown is supervising director. December 2-34, Matinee 4, "Romeo and Juliet", closes the Shakespeare cycle. December 7-18, "Fresh Fields", a comedy by Ivor Novello. December 21-January 1, "The Blue Bird", Maurice Maeterlinck's delightful fantasy. The Laboratory Theater, while an integral part of the Playhouse, functions under guest directors, and last year won the award of Stage for significant progress in the production of original play scripts. Productions are staged Monday through Saturday evenings of each alternate week. Low admission prices prevail.

GOLD HILL PLAYERS of Monrovia present a timely three act play, "Rose Parade", written by a young Pasadena playwright, Robert St. Clair. December 7-10-11. The play accents the Tournament of Roses with

Betty Schermerhorn of Arcadia cast as the Queen. Thelma Laird Schultheis is the director, assisted by C. Van Holmes, December 3, monthly Workshop meeting, directed by Charles and Frances Potts, who present two Forum speakers, a one act play, and Lecta Littlejohn of the San Francisco Opera Company as soloist. During Christmas week the Juniors of the Gold Hill Players present a public program of one act plays and skits. All events are staged at the Little Theater, Colorado and Shamrock Blvds., Monrovia.

MEXICAN PLAYERS in their own Padua Hills Theater, near Claremont, again present the traditional Christmas play of Old Mexico, "Las Posadas", opening December 1. No play in Padua Hills history has more devoted admirers than this Christmas story, which depicts in three scenes the deep religious fervor, the enchanting customs, and the gay fiesta-like spirit of Christmas in the romantic land below the Rio Grande. Wednesday and Saturday, both afternoon and evening performances; evening presentation only on Thursday and Friday. Mrs. Bess Adams Garner directs this group with Senor Juan Matute as associate director.

LITTLE THEATER OF South Pasadena produces "The Spider", mystery drama, December 9 and 10, at the senior high school auditorium, with Louise Hoover in the leading feminine role.

GATEWAY PLAYERS THEATER, 4212 Sunset Blvd., Los Angeles, stages "Beauty, Inc." by Jean Provenza to December 19, under the direction of Francis Dickson.

THEATER AMERICANA, Altadena, is presenting a new play, December 6-7-8-9, "Surrender-Value" by David Taylor. The theme has to do with the surrender value of an insurance policy and combines comedy and pathos. Mr. Taylor also directs the production.

COMMUNITY PLAYERS of Palo Alto give one major production each month, and hold the public interest through good presentations. They also advance through the well nurtured Workshop.

THE GEARY THEATER, San Francisco, announces "Yes, My Darling Daughter", a comedy by Mark Reed as a December production.

GOLDEN BOUGH PLAYERS, 1337 Sutter Street, San Francisco, under the management of Edward Kuster, present at least one each month, and gave Maxwell Anderson's "Winterst" late in November.

"SHOW OF SHOWS", staged by Billy Rose, is seen December 15 at the Civic Auditorium, Pasadena, and is announced as the opening event of a series of road shows for this theater.

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RIVERSIDE OPERA ASSOCIATION is entering the fifth season under the direction of Marcella Craft, and presents two operas in December. "Carmen" is heard December 2, 4 and 6, and "Hänsel and Gretel," December 22 and 24, in the auditorium of Riverside Junior College.

THE SINFONETTA SOCIETY of San Francisco opens the sixth season, December 1, with a concert at the Community Playhouse, at which Anna Young and Eva Gruninger are soloists. Later concerts of the series of three, January 18 and February 15.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, includes Jose Iturbi, pianist, December 28. The Premier Series presents December 10, The Jooss European Ballet, January 4, the Salzburg Mozart Grand Opera Company.

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PRO MUSICA, Los Angeles Chapter, continues the programs of modern music at the Biltmore Music Room. December's program will feature the music of Scandinavian countries. American compositions will mark the concert in February, and in April the music of contemporary composers of South America will be presented.

MERLE ARMITAGE offers a season of music and dramatic art at the Philharmonic Auditorium, Los Angeles, including the Wagnerian Festival, December 2 and 4; Gieseking, pianist, December 10; Lady Precious Stream, Chinese comedy, December 27 to January 1, matinees on Wednesday and Saturday.

"COAST MUSICIANS" give three concerts at the Music Room, Biltmore Hotel, Los Angeles. The opening concert is presented by Lina Gaston, lyric soprano, and Eloise Roessler, violinist, followed, December 6, by Mme. Rae Best, pianist, and December 13 by Clemence Gifford, tenor.

MARION KERBY, interpreter of mountain folk songs and Negro spirituals, is heard in recital Sunday evening, December 5, at the Beverly Hills Hotel.

PAUL POSZ, concert manager, is presenting a series of events at the Memorial Opera House, San Francisco. December 7, Walter Gieseking, pianist, gives a recital. The week of January 3, the Chinese comedy, Lady Precious Stream, may be enjoyed.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, is celebrating the twentieth anniversary of the institution and proving that it has advanced with each year. Two plays are presented every month, each running two weeks, opening on Tuesday evenings. No performance on Sunday, matinee on Saturday only. Gilmer Brown is supervising director. December 2-3, "Matinee 4," "Romeo and Juliet," closes the Shakespeare cycle. December 7-10, "Fresh Fields," a comedy by Ivor Novello. December 21-January 1, "The Blue Bird," Maurice Maeterlinck's delightful fantasy. The Laboratory Theater, while an integral part of the Playhouse, functions under guest directors, and last year won the award of Stage for significant progress in the production of original play scripts. Productions are staged Monday through Saturday evenings of each alternate week. Low admission prices prevail.

GOLD HILL PLAYERS of Monrovia present a timely three act play, "Rose Parade," written by a young Pasadena playwright, Robert St. Clair. December 9-11. The play accents the Tournament of Roses with

Betty Schermerhorn of Arcadia cast as the Queen. Thelma Laird Schultheis is the director, assisted by C. Van Holmes. December 3, monthly Workshop meeting, directed by Charles and Frances Potts, who present two Forum speakers, a one act play, and Leota Littlejohn of the San Francisco Opera Company as soloist. During Christmas week the Juniors of the Gold Hill Players present a public program of one act plays and skits. All events are staged at the Little Theater, Colorado and Shamrock Blvds., Monrovia.

MEXICAN PLAYERS in their own Padua Hills Theater, near Claremont, again present the traditional Christmas play of Old Mexico, "Las Posadas," opening December 1. No play in Padua Hills history has more devoted admirers than this Christmas story, which depicts in three scenes the deep religious fervor, the enchanting customs, and the gay fiesta-like spirit of Christmas in the romantic land below the Rio Grande. Wednesday and Saturday, both afternoon and evening performances; evening presentation only on Thursday and Friday. Mrs. Bess Adams Garner directs this group with Senor Juan Malute as associate director.

LITTLE THEATER of South Pasadena produces "The Spider," mystery drama, December 9 and 10, at the senior high school auditorium, with Louise Hoover in the leading feminine role.

GATEWAY PLAYERS Theater, 4212 Sunset Blvd., Los Angeles, stages "Beauty, Inc.," by Jean Provenza to December 19, under the direction of Francis Dickson.

THEATER AMERICANA, Altadena, is presenting a new play, December 6-7-8-9, "Sunder-Value," by David Taylor. The theme has to do with the surrender value of an insurance policy and combines comedy and pathos. Mr. Taylor also directs the production.

COMMUNITY PLAYERS of Palo Alto give one major production each month, and hold the public interest through good presentations. They also advance through the well nurtured Workshop.

THE GEARY THEATER, San Francisco, announces "Yes, My Darling Daughter," a comedy by Mark Reed as a December production.

GOLDEN BOUGH PLAYERS, 1337 Sutter Street, San Francisco, under the management of Edward Kuster, present at least one play each month, and gave Maxwell Anderson's "Winterset" late in November.

"SHOW OF SHOWS," staged by Billy Rose, is seen December 15 at the Civic Auditorium, Pasadena, and is announced as the opening event of a series of road shows for this theater.



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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Members of the Association show recent work.

CORONADO

GALLERIES, Hotel del Coronado: Carefully selected paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Paintings and artwork from the Art Department.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oils, water colors and prints.

GARDENA

GARDENA HIGH: Selections from the valuable permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: The work of members of the Art Department, and invited guest artists.

FILLMORE

ARTISTS BARN: Color facsimiles by Van Gogh, Renoir, Degas, Monet, Cezanne, Gauguin to December 15, to December 31, original lithographs by ten noted Western artists. Arranged through the courtesy of Linton Kistler.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To December 25, lithographs by Millard Sheets, S. MacDonald Wright, Ellen Carpenter. Gallery closed during the week following Christmas.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Etchings by masters of the art.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Exhibition showing relation of art to the cinema.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Exhibits by guest artists.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in color, and in black and white.

HOLLYWOOD WOMEN'S CLUB: Show arranged by the Art Department.

CHELSEA GALLERY, 8643 Sunset Blvd.: Throughout December, water colors by Alfred Ybarra.

HOLLYWOOD KNICKERBOCKER HOTEL, 1714 Ivar: To January 3, thirty recent paintings by Nell Warner.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: A rotating exhibition, the work of local artists, changed each month.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To December 15, oils by Elmer Ret; to December 21, character studies in oil and abstractions in water colors by John Becker; Dec. 22 to Jan. 1, exhibition of primitives; Dec. 15 to Jan. 1, lithographs, etchings and drawings of cats, dogs and pets.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Winter show by members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd.: Etchings by Mildred Bryant Brooks.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Through December, Memorial Exhibition of oil paintings by J. Bond Francisco.

LOS ANGELES ART ASSOCIATION, 3004 Wilshire Blvd.: Consists the Loan Exhibition of International Art. In this, the second half, are 200 pictures painted during the last 150 years, the modern era.

ART NOON CLUB of the Los Angeles Art Association holds its December luncheon meeting, Wednesday, December 15, Town House Wedgewood Room, honoring Pasadena members of the Association. Gilmore Brown, supervising director of the Playhouse, Pasadena, speaks on "Art and the Theater".

BILTMORE SALON, Biltmore Hotel: General showing of American art.

CHOUINARD SCHOOL, 741 S. Grand View: To December 20, wood engravings by Paul Landacre.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Through December, winter scenes by painters and photographers; the painters showing oils are: Benjamin C. Brown, Gardner Symons, N.A., W. Elmer Schofield, N.A., Edgar Payne, William Wendt, N.A., Guy Rose, Nicolas Fechin, Ernest Albert, A.N.A., John Carlson, N.A., Walter Keeniger, T. Nikolai Lukits; with a group of sixteenth century miniatures, loaned by Mrs. B. Collet Wagner of San Marino.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Fifth Annual Exhibition of California Water Colors.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Throughout December, Arizona landscapes in oil by Jessie Benton Evans; oils by the members of the Painters and Sculptors' Club; sculpture by Roger Noble Burnham; miniatures by Mrs. Beatrice Smith Clark.



A photograph taken by Roi Partridge shows Ralph Stackpole working on a fresco which was done at Mills College as an educational project in which students assisted. Each day an amount of fresh wet plaster was laid sufficient for that day's work. The students were tremendously interested and it was of immeasurable value to them actually to see the processes of fresco painting.

RAYMOND G. GOULD, 830 S. Figueroa St.: Oils, water colors and prints for small homes.

GUMPHO GALLERIES, 714 W. 7th St.: Paintings of Southern California scenes by local artists.

LOS ANGELES MUSEUM, Exposition Park: Through December, exhibition by members of the California Art Club. To December 31, sculpture by Henry Lion. Old Maps, Museum collection. To December 15, books published in California.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: To December 24, International Prints from the Chicago Art Institute.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Advertising and industrial design has been added to the regular course in sculpture, painting, oil and water colors. Classes are in session all the year, both day and evening.

SOUTHWEST MUSEUM, Highland Park: Collection of American Indian art, weaving and basketry.

STATE EXPOSITION BUILDING, Exposition Park: Paintings by Cornelis Botke, Jessie Arms Botke, Robert Clunie, Lawrence Hinkley and Douglas Shively.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Modern French paintings by Modigliani, Braque, Matisse, Picasso, Dufy, Soufline, Renoir and Rouault. Water colors by Jean

Charlot. Paintings of east India by Mrs. Sass Brunner and her daughter, Elizabeth Brunner.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Through December, annual Christmas sale.

U. C. L. A. CAMPUS GALLERY: Exhibition designed for and by students.

U. S. C. CAMPUS GALLERY: At the Architecture and Fine Arts Building, 695 W. 31st St., to December 10, may be seen the art index on the Los Angeles Museums. Open weekdays and Friday and Saturday nights. This includes original drawings made from fine old designs, discovered and restored in the form of permanent designs for art students.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Continues the Fall Exhibition.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Exhibition of Old Master Drawings continues through December 12. The exhibition is open every Wednesday, Friday and Sunday afternoons, from two to five o'clock.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay St.: The work of members.

OAKLAND ART GALLERY, Municipal Auditorium: Exhibition by local artists.

"The Four Melon Eaters," a quartette of quaint little porcelain figures from W. & J. Sloane in Beverly Hills.



PALM SPRINGS

DESERT INN GALLERIES: Oils and water colors by western artists.

FINDLAY GALLERIES, Carnell Bldg.: Paintings by Paul Grimm.

PASADENA

JOHN C. BENITZ GALLERIES, 27 S. El Molino Ave.: Prints by Chinese masters of the art, and a large collection of fan paintings by Chinese artists.

HUNTINGTON HOTEL GALLERIES: Landscapes, seascapes, both in oils and water colors by California artists.

LA MINIATURA, 45 Prospect Crescent: Authentic English Eighteenth Century Furniture, Georgian Silver and Sheffield Plate, Old Irish Glass, and Brilliant Sporting Prints.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Selective showing of the work of European and American artists.

POMONA

POMONA CAMPUS GALLERY: Fall exhibition.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the Print Makers Society of California.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Permanent Collection, includes paintings and sculpture. A nautical exhibition extends through December.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Aircraft.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, metal, ceramic, wood, textiles. Annual gifts.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Photographic exhibition.

COURVOISIER GALLERIES, 133 Geary St.: Paintings by Henry Botkin.

DE YOUNG MUSEUM, Golden Gate Park: Permanent exhibition includes oils, water colors and prints. Fine examples of period furniture. "Frontier Days" are depicted in paintings and sculptures by William Cary.

GELBERT LILIENTHAL, 336 Sutter St.: Water colors and drawings by Victor de Witte.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through December 31, drawings of American artists, from the collection of John Davis Hatch, Jr. Through December 5, a trio of Surrealists; through December 15, the Pennsylvania Academy Exhibition of Oil Paintings.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Through December 31, exhibition of Architectural decoration by Bay Region Artists. To December 7, exhibition of drawings and sculpture by Gertrude Boyle Kanno. To December 31, "Mural Conceptualism" exhibit.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: A new show is arranged each month to feature the work of local artists.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Includes the permanent collection of fine paintings, while in the library are shown books illustrating steps in the formation of the Constitution of the United States, and the context by George Barker. To December 7, exhibition of drawings and sculpture by Gertrude Boyle Kanno. To December 31, "Mural Conceptualism" exhibit.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition by the artists of Santa Barbara, changed monthly.

FAULKNER MEMORIAL GALLERY, Public Library: Exhibition arranged for the holidays. The work of local and visiting artists.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: The recent work of Marion Gage, Merrill Gage, Olive Barker, George Barker, Jr. Paintings made during a Mexican trip. S. MacDonald Wright, Hugo Ballin, Eugene Morahan, and Grace Storey Putnam are also showing during December.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Water colors by thirteen artists.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Oils, water colors and prints from the permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Permanent collection, and invited exhibitions.



Encanto is a new artware produced by Gladding McBean & Company. Hawaiian floral and marine designs have been delicately modeled on shapes of modern simplicity and practical uses. It comes in coral, gray, Celadon, a pale green and Chinese Flambe or old ruby, and is quite inexpensive.

MOODS AND MUD

By LEO S. GOSLINER

WITH the approach of Christmas, art annually goes into a slump and art interest seems to concern itself with the selection of greeting cards and the purchasing of a flower print for Aunt Agatha's bedroom. This year becomes the exception, due thankfully to two current exhibitions of startling dissimilarity.

At Mills College, sheltered by waving eucalyptus trees and its extra-mundane unreality, is an art scholar of statuesque proportions. Without fanfare he arranges exhibits of gigantic import which point out contrasts and comparisons in art history. They are not essentially exhibits which will attract Van Gogh-ish multitudes—but the scholar and the artist avidly look to Mills for guidance. Dr. Alfred Neumeyer has arranged another such intellectual feast and blithely submits it with the prosaic title "Old Master Drawings". It is more than this! It is a lecture on the history of art of the sixteenth, seventeenth and eighteenth centuries. We have all seen such historical exhibits of paintings.

When an artist creates a painting he is painting for posterity—for an expression of an ego—or sadly enough, for money. When he makes a drawing, he lets down his hair. Drawings are made for the artist's own use, for the sheer joy of creation or for the chance of catching and fixing a fleeting emotion. So the current Mills exhibit reveals history of art in the terms of the men who made that history. There are Durers, Rembrandts, Michelangelos, Tiepolos—big names; but there are also Beccafumis, Schluters and Ostades—names who didn't ring the bell as often but whose drawings testify their greatness.

The Portland Art Museum has wisely arranged to display the same exhibit before its contents are returned to their owners. It is indeed unfortunate that our other coastal cities do not have the same depth of vision.

There is a delight in drawings made without necessarily having productive stimulus. There is an ethereal unreality about them which is refreshing. But this is a real world—and a definitely cruel one. The show of Spanish War posters, current at the Artists Cooperative Galleries and shown for the benefit of the Medical Bureau to Aid Spanish Democracy is a contrasting proof. Here a people—peaceful and fun-loving, beset by foreign hosts—seek for expressions of their needs. They cry out in the language of a Goya or a Rembrandt, of a Millet: the visual language of art. The posters are vivid, their stylized reality as stark and cruel as their message. And in the mass of conflicting accounts which reach us they bring this hope. A people capable of such a complete humanitarian use of real art cannot long know the bonds of subjection. NO PASARAN! !

ART IN SAN FRANCISCO

By EDWYN A. HUNT

THERE needs to be a revolt in San Francisco among the more conservative artists against the hierarchy of museum control. How to bring this about has often intrigued my imagination, and I still do not have the answer, but in arriving at an understanding of the conditions in this city, I want to review a few of the more flagrant abuses that are going on at the present time.

I get positively hungry for exhibitions of fine California landscapes, but the only way to see them is to visit Carmel, Los Angeles, Santa Barbara, or Laguna Beach. The mud plasters we have the displeasure of seeing in our public galleries in San Francisco make me furious every time I am fool enough to make the rounds.

Art is a very personal matter, and the longer one studies art the more personal it becomes. I have tried to understand the so-called modern art trends by going to every exhibition available for the last twenty-five years. I have read books on the subject, and although I can understand English, and can appreciate art, I have never been able to attune myself to certain phases of painting spiritually.

The San Francisco Art Association seems to control the destinies of art in San Francisco in anything but a democratic spirit. Shows for the De Young Gallery, the Legion of Honor Palace, and the Veterans Building are all passed upon by the same judges. The judges may vary slightly from year to year, but the same intolerant clique control the shows and award the prizes. The whole situa-

A happy little songster perched lightly on your garden faucet will add charm to any garden spot. He comes in green bronze and is produced by the V. C. Morris Company of San Francisco.



CALIFORNIA POETS' CORNER

FOG IMAGES

By IRENE SUTTON

Marauding fogs sweep through the windy Gate
Like conquerors through an undefended pass,
Spill through the streets, lay waste the wide estate,
Leaving white silence where the city was.
Yet other times the fog comes softly in
Like a sad wanderer when the moon is cold,
Slips down deserted streets, spreading its thin
White fingers to the street-lamps' chilly gold.

Here in this quiet room where tides and men
Alike sound dimly from another world
The fog is like a wraith of memory whirled
Into the light and swiftly gone again,
Or like a hunted man whose shadow crawls
Flattened and still against the silent walls.

FINIS

By KATHERINE SHUMARD SANDERS

The winds are still, yet overhead
Two pallid shadows slowly move
Upon the sky's cold, ashen bed.

The shadows loom, two meeting wings—
The last slow dying thing to prove—
Wave faintly, each to each then clings,
Still save for quiverings.

The sky is bleak; its moons are lead.
The quiet shadows cease to move.
All's hushed . . . !The world is dead!

tion is a tie-up that needs to be untangled. A little air of tolerance toward art ideals that are different from those held by the directors is needed.

In order to understand something of the tendency in the rarified art circles of San Francisco it is only necessary to review some of the art drifts of the last fifty years. Impressionism started in France, and rapidly developed into post-impressionism, and from that into futurism, cubism, expressionism, and abstractionism, including men like Whistler, and Feininger, to mention extremes in the movement. As the movement progressed we have been engulfed with exhibitions of such men as Cézanne and Van Gogh, and Rivera, leaving behind them floods of honest and sincere studies in their manner. But slowly in San Francisco there has grown up a philosophy of art that has nothing to do with art itself.

It is an intellectual snobbery of poor taste to dominate galleries, and determine the course of art based on the theory that representative art is poor art, and the more unreal and fantastic a picture is, the better it must be. A vase of flowers set against a muddy gray wall on a barren table, misshapen in form and with moth eaten imitations of something that grows is sometimes considered good art because no one can tell what was painted.

One of the prize pictures in a recent show was a stiff, unreal, fantastic, and very unlovely picture in tones of gray. The drawing was exceedingly stiff and cold. There was no composition to it, and the color was destitute of charm.

In another show at the Veterans Building the large galleries were devoted to some oils by a German by the name of Hoeffler, I believe, while in the gallery, a small one, was a show by Abel Warshawsky. Hoeffler's pictures were taken, evidently, from gangrenous cadavers, and I must say that he did a good job in depicting mummified and ancient corpses. Warshawsky's pictures were colorful and painted in a masterly style. His pictures have been purchased by the greatest museums in the world. The tradition he follows is that of the Renaissance. He sincerely tries to paint beautifully, and the effect is one of stimulating beauty. In the large gallery one of the attendants was trying to explain the meaning of the cadavers, but the sightseers were looking at Warshawsky's pictures, and had to be kicked out when the gallery locked up. They were hungry for beauty, as I was, and my soul was satisfied for the time being.

(Continued on Page 38)



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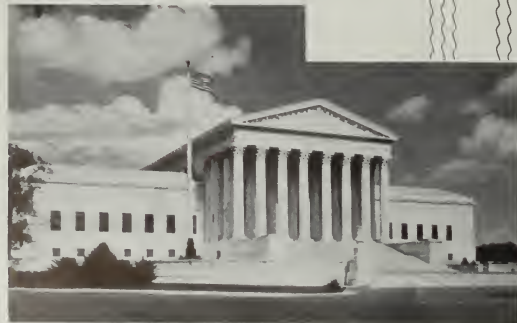
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The Gingham Dog and the Calico Cat are but two of the many unusual gifts to be found in the gift shop of the Edward H. Rust Nurseries in Pasadena.

MODERN to the last drip is the Mammoth Candle which takes the place of the Yule log of olden times. Lighted Christmas Eve it burns steadily through New Year's Day and may be trusted to regulate the holiday season in point of time as closely as did the Yule log, selected so carefully for lasting qualities.

APPETITES need little abetting during the holiday season but aids are fairly numerous in the kitchen supply sections. Onion soup, supposed to cater strictly to the masculine palate, is like a well known magazine much sought after by the women, and in the brown earthenware French marmittes, oven proof and heat retaining, it becomes food for the gods, to say nothing of mortals, male or female. A set of six with a Pompeian tray is most desirable. A luncheon or a dinner easily reaches the status of a party with the aid of a set of earthenware casseroles. A set of six in varying sizes becomes a source of inspiration. Lobster sets are now offered complete in detail, the six red ramekins, butter dish, salt, pepper, six picks and the cracker.

CRYSTAL table accessories are amazing in variety. To bowls and vases are added swans, pheasants, as well as small birds perched in branched crystal trees. Novel arrangements suggest themselves. An etched cornucopia spills its glittering horde of fruit onto an oval mirror, flanked by glass flowers and cupid candle holders. Fostoria now provides the Meadow Rose "Master Etched" crystal pieces in bowls, compotes, conserve and relish dishes, and an attractive console set, all especially priced in honor of Fostoria's Golden Jubilee. Then there is a glass known as "Moonlight Caprice."

What designer could resist such a title? One didn't and the results are tricky and elusive, altogether delightful.

A **WEEKEND** party may include guests of different tastes in games but now in one container is found diversion for the many. There are cards, a checker-board, chessmen, dominoes, and for the more adventurous, dice, poker chips and a roulette wheel.

A **VERY** timely and unusual gift is a folder containing a set of twelve photographs, reproductions of flower arrangements, done by the Amy May Studio, Pasadena. The pictures are perfectly clear and each one may serve as a model for an arrangement or, through suggestion, provide for several arrangements. The caption of each photograph identifies the material used, the relation of the material to the container, the harmony involved, and reveals the color combinations. The collection is desirable in this form as the units can be removed as required and used on the wall as a guide while making other arrangements.

POTTERY holds a high place in public favor and deserves it. California names are frequently adopted. Franciscan ware is a product of the California mountains and the kilns of Gladding McBean. It is easily distinguishable for its texture, lustre and plasticity, as well as the delicacy of design. Other wares from other firms are designated as Modern California, Early California, Palm Springs, Coronado, especially adapted for patio service. The Brayton Laguna Pottery uses all California clays, mined at five different locations, and with no sacrifice of texture and with accented color the artists there have added to the dinner ware a decorated line, including

A host of tables can be found at Marshall Laird's in Los Angeles. Inexpensive end tables, small coffee tables, occasional tables and beautiful dining tables. The table pictured below is a mahogany reproduction of a Sheraton model; it is 44 inches wide, 7 feet long and will extend to 10 feet.





Colorful, gay and very reasonable are the bright things from Mexico. Squat pottery bean pots to be used for flowers—pottery plates and pottery trays in colors to cheer the saddest soul. Deep blue handmade glassware and a graceful handwrought tin candelabra that will make any heart lighter. From Barker Bros. in Los Angeles.

the Hill Billy Family Figures, Alice in Wonderland Figures, Mrs. O'Leary, Cow with the Crumpled Horn, Large and Small horses, innumerable ducks, pigeons, and dogs. Then there is the candy jar, "Lisa," the cookie crock, "Matilda," and peasant flower holders that are irresistible.

LAMPS increase in popularity as more and more houses have no lighting fixtures in the main rooms. In table lamps the Chinese designs are effective and much prized as they affiliate with practically every type of house and furnishings. The Tole lamps from the French provinces were favored by the early American colonists, now electrified they are effective with early American furnishings. Tole trays are also returned to popularity. A new and novel lamp is shaded by a globe of the world, urging the study of foreign relations, or on the library table it aids in locating traveling friends.

The world is your light—a practical lamp in these days of international disputes. From J. W. Robinson Company in Los Angeles.



PERFUME is always included in gift lists, usually with a repeat signal, and the containers this year have special significance. They are



What a surprise to lift a golden Christmas bell and find in hiding three small crowns of perfume. Fragrance in such delightful form may be found at J. W. Robinson's in Los Angeles.

decorated to appeal to all ages and moods. Small inexpensive containers for toilet water, likely to attract a youngster, may be masquerading in a Chinese or peasant costume. An imported glass flask for toilet water is trickily turned out, the body is painted to represent a full-skirted peasant woman, the bodice drapes the neck of the bottle, and it ends in an elaborately designed headdress which covers the cork. With these come the flower rings, lined with sponge to prevent leaks.

INDIVIDUALITY is strictly to the fore in bathrooms, where not only is the soap designated *His* and *Hers* but the big bath towels bear the same markings. Now if the tooth paste people will only separate the paste tubes one less hazard for conubial bliss will be overcome. Soap is not always demure though but breaks out in the most fantastic shapes. Donald Duck rivals Mickey Mouse, and it is possible to take a sleighride with Santa Claus.

J. W. ROBINSON CO.



Christmas

With Comfort is the Reward of Shopping at Robinsons', because

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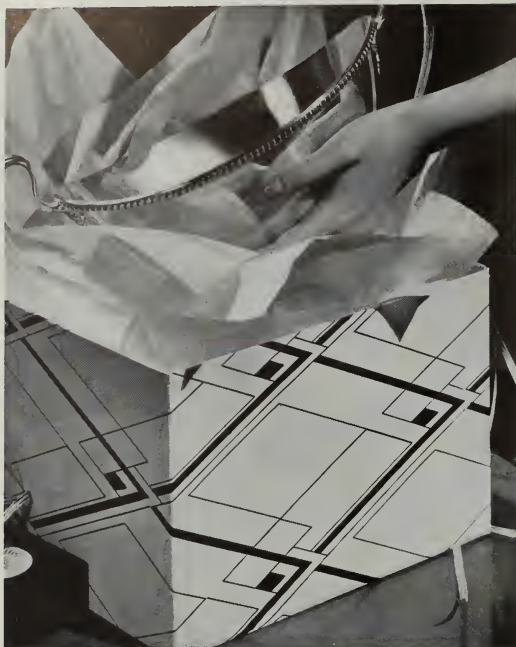
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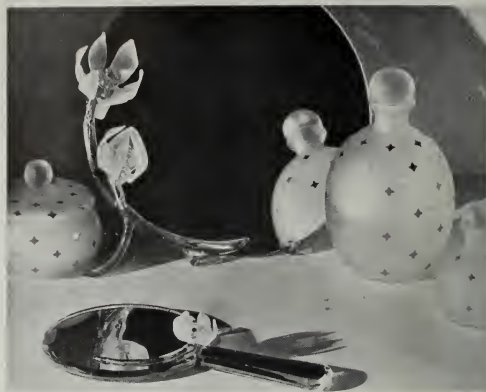


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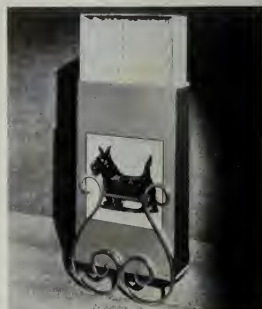
Exquisite mirrored glass with hand-blown glass waterlilies on a hand mirror and a table mirror, and a frosted glass powder jar and bottles with tiny gold stars from a collection for the dressing table. From Bullock's-Wilshire in Los Angeles.

CERTAINLY every dog has his day but the modern dog must need several days in which to appreciate all the comforts and amusements planned for him. There are baskets and blankets, of course, collars and leashes, and the new round collars, warranted not to chafe the neck. New food and water dishes, balls and a bone shaped toy, also shoe sole, contrived to resist puppy teeth. Boxes of candy and, believe it or not, bottles of perfume! Sweaters and rain coats and a rack for hanging same in wood, ornamented with the owner's name.



Peasants are not only rampant on pottery but frisk on the finest linens in handpainted designs. Every linen closet will welcome these gay additions from Bullock's in Los Angeles.

BOWLS, deep and shallow, are eagerly sought for flower arrangements and in the old bronze they are especially effective, nothing brings out a subtle shading more satisfactorily. The old cloisonné is also desirable in this connection and may savor of individuality when selected for one group of flowers. Chinese embroidery, brocades, priests' robes and collars are all adaptable as backgrounds, either for flowers or for a group of choice ceramics. Wall cabinets are reaching a new high in popularity and are especially favored by collectors of the small carved ivory and jade figures, and for the



For those who "have everything", Colonial Shops in Los Angeles suggest smart and colorful boxes of giant fire-side matches.

historic snuff bottles. Among the recent imports are old Chinese fans, each a picture and especially adapted for use in an intimate room. These gifts, as well as the finest examples of the art of China may be found at the store of John C. Bentz in Pasadena.

Popcorn is again in favor, but instead of ornamenting the tree it now serves as an appetizer at cocktail and bridge parties. A twist of the wrist and out pops the corn from an efficient popper from Bullock's in Los Angeles.





A NACIMIENTO AT PADUA HILLS

By BESS GARNER

ONE quiet rainy afternoon in the fall of 1932 Manuel Vera sat beside the fireplace at Padua Hills and told the story of Christmas in his little town in the state of Guanajuato in Mexico. As a homesick Manuel softly sang *Las Posadas* or the songs of those seeking shelter, the Christmas plays at the Padua Theater were born.

Las Posadas used to be sung everywhere in Mexico for nine nights before Christmas. In villages, months before, nine families agreed on which of these nights they would entertain. On each night the people were divided into two groups. The one carrying images of Mary and Joseph sang outside the house asking for shelter or *posada*, while the others sang from inside—refusing the house to the wanderers. Each night there would be a fiesta with many *tamales*. The climax came, of course, on the ninth night, Christmas Eve, when the pleas of the wanderers were heeded and the doors flung wide as all sang "Enter Mary, Queen of Heaven. Enter, Holy Joseph, into my poor house." This house, Manuel said was usually that of the richest family in the village, because the gayest and richest fiesta followed with the most *tamales* and the most beautiful *nacimiento*.

A *nacimiento*, it seemed, was a nativity scene. Within a few days Manuel started building, as he has each year since, on a frame of wood and wire covered with soft green moss from the canyon a *nacimiento* as much as possible like the ones he had built in far away Guanajuato. Some of the figures may look crude or peculiar to you, hut to Manuel and Padua they are home and childhood come back.

Note by note he sang *Las Posadas* while a musician picked out the airs on a piano. That year everyone dressed saints, made animals for the *nacimiento*, learned to sing *Las Posadas*, and prepared a fiesta. To this day the paraffin ducks, modelled then, still swim in the mirror lake set amid the green moss—the same camels still carry the wise men along the little sand path or kneel in adoration. At the fiesta it seemed there must always be *pinatas*, decorated clay ollas filled with candies, fruit, and nuts. Everyone, even the chef, decorated *pinatas* and though they had to be made of cardboard instead of clay on account of accidents, we still make birds and heasts and flowers to be broken by a blindfolded person and scatter their goodies on the crowd. Nowadays we do *Las Posadas* and let a guest break a *pinata* each of the nine days, in the dining room as well as on the stage. We still scramble just as enthusiastically for its scattered contents.

In 1933 we began doing the Coloquio or Nativity play. This also was from Guanajuato—a version that Frances Toor saw and recorded in her Mexican Folkways. There it took three days and began with Adam and Eve. At Padua we use a cutting that takes about twenty minutes and begins with the shepherds. Some of these medieval miracle plays taught the Indians by the Spanish priests after the Conquest have actually survived almost until today in the remote villages. The stage set still often has Belen or Bethlehem in place of the heaven of European Church plays of 1200 A. D. and the gaping

(Continued on Page 35)



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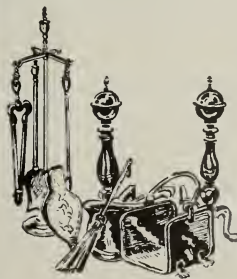
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FINE BOOK BINDING

By CHARLES W. MALOTTE

TO GO back to the early history of fine book binding and to the foremost craftsmen during those years does not interest me particularly, for I do not believe the old practices play much part in the art of fine book binding today.

The early book binders, of three or four centuries ago, did not worry about how artistic their work would be but made every effort to bind their books to last indefinitely. I have discovered this fact in my work of re-binding and restoring old and valuable books.

It is most interesting to see in these very old books the methods used by the early craftsmen; some are very crude, but some show neatness in construction and a touch of artistry in decorations.

Much could be said about the origin of decorated books and the beautiful fore-edge paintings that were used, together with gold edges, etc., but space will not permit. In passing, however, I might say that many of these beautiful decorations have become practically a lost art because of modern costs and the lack of appreciation for those fine things that could be put on a book.

The materials used by the very early book binders have, in most instances, withstood hard usage and atmospheric changes to a remarkable degree. I doubt very much whether our modern materials that go into the making of a book will equal the test of the materials used in those days. Especially is this true of the paper on which the books were printed.

It is a delight to examine the texture of some of the fine old handmade papers and marvel at how well it has withstood the thumbings of so many years. Of course, mass production in those days was little thought of. The printer and binder went about their task of producing limited editions according to the equipment at hand. They usually did a good job because costs were low, and profits and overhead were not taken into consideration as they are today.

I am particularly interested in modern fine book binding, and I doff my hat to the few in this country who are endeavoring to do excellent things. You won't find those craftsmen in large plants, where the wheels of book making machines are grinding out thousands of books each day. But if you look in some of the out-of-the-way places, in small quarters, you can find him—spending hours, perhaps days, to create one fine book binding. This man is a craftsman, and one encyclopedia has placed fine book binding as the greatest of all crafts.

There are so many things that this craftsman must be able to do, in order to create and bind a beautifully bound book. He must be an architect, a construction engineer, a designer, an expert needle worker, a mechanic, a worker in leather and gold leaf, and be able to overcome the many problems that arise in the making of a fine book.

There are many worries that come to the book binder. He wonders why so few people can visualize the efforts he puts into his work and why so many undervalue his hours of labor; but I suppose it was always thus.

The average apprentice in the commercial book binding establishments of today acquires very little real knowledge of how and why things are done. He is usually put at a routine part of the work, mostly on a machine. He could not construct, bind, and finish a beautiful book if he spent his lifetime at such work. What information he does get comes from some one who knows little more than he.

There are, however, men who can and do teach fine book binding and would be willing to take an apprentice. But the average youth wants to learn something that will bring him quick returns, and one can not blame him for that. Still, there are some who long to do fine things with their hands, and I find in my pupils, both men and women who study book binding and leather work, the desire to create and make things in which they are most interested. It is a pleasure to watch their progress.

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WHY LITTLE LAMPS?

By BETTY GILMORE, A. I. D.

YEARS ago, in the upper hall of my grandmother's home in Warwick, New York, there stood a mahogany card table. Above that, I recall, was a hanging shelf on which was congregated a rather varied and untalkative society of oil lamps, all sizes and types, some of pressed glass, some of milk glass.

I wish I now possessed that collection, but instead I have gathered together another family of lamps from various nooks and corners of the world. There is no great monetary value to the collection I have assembled, for only three of the lamps are more than centenarians, while the others are a mere sixty or seventy years of age. Whale oil lamps are of more value, although not nearly so amusing. In the Philadelphia *Advertiser* in 1840 we find a sketch of one of the lamps, under which is announced: "Lamps for sale, for use in sickrooms, bedrooms and for babies."

Every factory making glass made lamps also. At Sandwich in 1840 large and small lights in opalescent and clear glass were advertised. In 1830 the Jersey glass company broke the news of "Small lamps in clear flint glass, and some deep blue, as well as some elegant ones in opal."

The story of the oil lamp is a most interesting one, a lengthy one, and only a few highlights can be noted here. The oldest lamp yet found is at least 6000 years old and is made from a conch shell in which the fats of animals or the oil of olives were burned.

The betty lamps were open receptacles to hold oil on which floated a crude wick supported by a spout. Centuries later, men learned to cover the top of the lamp, except for the spout and small hole through which to pour the oil. The betty lamp, brought to America on the Mayflower, was the type used by the early colonists. Frances Clarey Morse, in her book, "Furniture of the Olden Time," has a picture of her collection of betty lamps. With the advent of whale oil, glass lamps were made with a round wick. Benjamin Franklin boasted how he contrived a superior lamp of two round wicks in which whale oil could be burned.

In 1785 M. Legers of Paris introduced the flat wick and a spur wheel for adjusting the wick and regulating the flame. (The first lamp on the third row has this type of fixture. The chimney does not match the lamp and was evidently added at some later date.)

In 1786, Argand, a Swiss chemist, invented a burner consisting of a flat wick in a circular tube and quite by accident also discovered that a broken glass bottle which he held over the flame made it more brilliant and steady. This was the first of the glass chimneys.

In 1865 the double burner having parallel wicks became popular, and the highest development was the student's lamp with a special reservoir above the wick level—and in which was likely burned the proverbial "midnight oil."

So, to add to my collection, I'd gladly give new lamps for old—and large lamps for little lamps.

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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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ESTABLISHED 1898

RUNNING FIRE

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By MARK DANIELS, A.I.A.

THE TROUBLE WITH LYING

This letter arrived today.

"Mark Daniels, Editor

"Sir:

"Nearly twenty years ago I saw an article and photograph of the Major John Wesley Powell monument on the brink of the Grand Canyon, with a caption stating that it was your design. Now I hear that at a recent round table of notables you were asked what you thought of the monument as a work of art—and you said 'I don't know. Is there such a monument?'

"How about it?

"Also, in view of the wide spread interest in the Grand Canyon, due to the current scientific expedition to the top of Shiva Temple, why not publish a picture of the Major Powell Monument? Edith Robertson"

"It was like this, Edith Robertson. The round table incident is true; so was the published article, contradictory as that may sound. If my questioner had said 'The Major John Wesley Powell Monument' I might have remembered it—much in the same way that you might not remember Bill Smith but would identify William Weddington Smith at once. So, having denied my creation once, I was in a fix, for I couldn't go back and say 'Oh, yes, I had forgotten, but I really designed it.'"

The trouble with lying is that you have to stick with it.

A PROPHET IS NOT WITHOUT HONOR

WITHIN the short space of one week I've seen two exceptionally beautiful buildings, each of them totally different—except for one small thing.

I traveled about a hundred miles from San Francisco to see the first, and, very fortunately, with the architect whose sheer ability had turned out one of the most exquisite country homes I have ever seen. The present owner graciously showed us from cellar to garret, and during the showing he repeatedly pointed out the clever treatment "he" had given this or that particular room or hall, and all in all he very definitely left the impression that "he" was quite unusually clever in all things pertaining to beautiful villas.

On our way back to town, my architect friend wondered audibly why owners always claimed the credit for exceptionally good plans. I remarked that such behavior was really a fine tacit compliment.

The second building I saw was one of San Francisco's edifices. I had the good fortune to be taken from basement to roof by a member of the building committee, who had worked long and hard to make the building one of the City's finest.

Its beauty was apparent and I grew enthusiastic about the ensemble. Just as we were about to end our tour, I asked, "Who 'did' this building?" Here's the one small resemblance in the two buildings—my host replied, "You know, I'm damned if I remember!"

BEDAUX OR BAEDEKER?

WE ARE all pretty well fed up on the doings, or undoings, of the Duke of Windsor. The press comment of his warmest admirers in the United States is shifting from hot support to mild indifference and, at times, annoyance.

So long as the Duke's activities were confined to his relations with his own family and countries of Europe, we in the United States had no business getting all hot and hiccuppy about his

conduct. Our only excuse was that we were fond of him and that he gave up a throne to marry an American woman, which was small enough excuse for all the typographical lather we rubbed up.

Nor was the discovery that he made many mistakes, when he finally was on his own, the cause of the lowering of our barometer of affections. What he did was really none of our business. But when he selected one of the bitterest enemies of American labor to courier him through the United States to study housing conditions amongst the laborers of this country, that mistake did become our business. That was not cricket, and the publicising of it was worse.

The loss of Mr. Bedaux as a mentor in the study of labor and housing conditions in the United States may be a bitter blow to the Duke. If it is, he can console himself with the thought that there is the future chance that he may get Haile Selassie to guide him through Italy.

ALL ARE SISSIES

WE WERE standing on the terrace of Mr. Hearst's castle at San Simeon. The sun was setting behind a wing of one of the quarter of a million dollar cottages in the foreground. The calm sea rolled away in a stretch of color that started in purple and ended in gold. The azure sky was splashed with copper, gold and silver. That smashing scene went far to explain why Mr. Hearst spent a great fortune there.

We were all struck dumb. Some of us were all but powerless to move, but there was one of us who shifted his weight from one foot to another as though he were in pain. Finally he turned to face us and, with a sigh, said "Titian was a sissy."

WEDDING HELLS

ALL the hell of marriage is not visited upon the wedded. We also suffer who only stand and wait.

On hearing that someone has eloped to Reno instead of conscientiously, if nervously, awaiting a prepared wedding, the first thought is invariably "why?" Having been calmed and convinced of the fact, you become mildly enraged at the injustice of not being able to go to the reception, drink their cocktails and celebrate the holy wedlock. Then comes etiquette, creeping up on your plans, throwing them aside and making you wonder what is the correct thing to do. Should you stalk around looking for silverware and make up for your part of the formal occasion that was to be—or should you send flowers, cigarettes (which they probably really want) and an unintelligent card saying "Reno and bust" or "happy holiday"?

Then, of course, you have a lot of semi-speeches of congratulation prepared for the wedding and now you have to discard them and start bubbling something about surprises, good luck and "hope you don't repeat the trip". But the problem of celebrating is the worst one—you can't go dashing up to the newlyweds and say "let's have a party in honor of your having gotten married"—lots of people have gotten married and nobody rushes around telling them to have parties because they got married once or twice. No, you know it really calls for some action of an indeterminate and undeliberate nature. But you can't approach them with the problem—no sir, you crawl off with someone else in the same boat and decide thirstily, it was inconsiderate. The net result is that you think they shouldn't have done it even though you don't think you'd have the guts to go through with a church wedding yourself.

TEARS FOR BEAUTY

I AM not a cry-baby although, at times, I find myself blowing my nose without the slightest sign of a cold. But there are those who have not my manly emotional control—whose lachrymal glands are on a hair-trigger, so to speak, and it is on behalf of these weaklings that I plead for mercy and protection.

About a fortnight ago, at a week-end gathering, Eva Gruninger sang for a dozen of us. With that unpromised generosity that I have observed in every great artist I have ever met, she sang for more than an hour. Arias from Wagnerian operas were followed by Sinding's delicate "Sylvain", then Rummel's glorious "Ecstasy" and Buhm's great "Calm As the Night."

Most of us had taken repeatedly to wiping our glasses when Miss Gruninger began, in soft viola tones, Dvorak's "Songs My Mother Taught Me". Soon all our heads were bowed. When she finished no head was raised—there was no applause. Finally I glanced up and saw tears rolling down the cheeks of a man who looked like a big game hunter. Then the spell was broken with a dozen sighs as the man, unashamed of his tears, said "Miss Gruninger, if you ever wring men's hearts again with that song, I shall turn you over to an officer of the SPCA."

I did not hear her reply. I was blowing my nose.

A LONDON LETTER

From London comes another letter from Mr. H. Donald Hope.

"I am under the disadvantage of not having seen any of these cheap magazines which Mr. Mark Daniels referred to, but I gather from his remarks that they are more vulgar than pornography.

"Mr. Daniels is evidently a crusader, and while he takes exception to my surmise that he is a bit of a Puritan, it seems to me that he would be on safer ground if he attacked these magazines for their vulgarity rather than upon moral grounds.

"If their effect upon the morons is to promote murder amongst themselves, surely this is to the public advantage, and as to rape and incest, well, surely they should be allowed a little quiet fun sometimes amongst themselves.

"I did not know that there was a rapidly increasing number of criminal attacks upon young girls, and I should have thought myself that the young girl in California was very well able to take care of herself.

"Anyhow, I am sure I am really in agreement with Mr. Mark Daniels' views on these vulgar magazines, and I admire the vigour with which he conducts his attack.

"As to a title, why not 'Vulgar Magazine Covers Promote Rape, Murder and Incest'? I am no journalist, and this heading may be a bit too long, but it should certainly excite interest."

REPLY

YOU are right, Mr. Hope, in your thought that the nasty magazine covers are more vulgar than pornographic but the relation between vulgarity and pornography is much the same as that between whiskey and drunkenness—one leads to the other. And your observation that murder amongst the morons should be promoted for the public good would hold good in any country except ours, where we form such habits so easily.

Your comment upon the ability of the girls of California to take care of themselves is an earned compliment, but even the girls in Hollywood are not capable of self-protection at the age of twelve.





This year Santa Anita rejoices in extensive additions which blend so perfectly with the former buildings that it is difficult to distinguish them. The beauty of the entire plant confirms the skill of its architect, Gordon B. Kaufmann.

SANTA ANITA WINS AGAIN

By ELLEN LEECH

THE speed of the football squad, of bicycle racers, midget drivers, and the latest type of automobile, is all forgotten when the season opens at Santa Anita and the horses come thundering down the track. On December 25, with the opening of the fourth racing season, horses become paramount to many people—and to a number who never follow the records made at other tracks, not even at other California tracks, Bay Meadows, Tanforan or Del Mar. To these people horse racing remains the highest type of sport, and to them the race is the thing. They may place wagers through the machines or among themselves, but it is the visual experience they want; they delight in watching the horses run and to them a bet with a bookie at long distance would have no meaning. It is something even to lose at the track but to follow the course of one horse, to see him lose place at the first quarter, then recover, round the turn on high and win by a whisker, that is a breath taking and breath restoring experience.

The approach to Santa Anita Park heightens the anticipation. Even the duller must quicken at the first glimpse of the plant as it rises from the valley silhouetted against the mountains. Nor does the interest in the physical surroundings lag with the entrance. The Turf Club and the grandstand are designed to provide ample space for large crowds, while the parking area is unusually generous. The foothills in the background are rich in trees, many flowering varieties have been added, the thousands of blossoming plants and shrubs make a garden of the infield, climaxed by a sunburst of color at either end. The stable area is included in the beautification and there the young pepper trees recall old California days, while on the fences the honeysuckle vine creeps and clings.

From whence come the horses that make all of this possible, the stars that flare by day, bringing life and light to the Park. Some of them are sired in California. W. H. Hoffman has a very good stable at his Las Casitas

Rancho in Ojai Valley, and to it he has recently added Crusader, one of Man-o'-War's greatest sons. Under an arrangement with Samuel D. Riddle the horse comes to the ranch on a lease and brings in one of the finest breeding strains in America, that of Fair Play. Bing Crosby is building up an enviable stable at his country place in Rancho Santa Fe, near his Del Mar track. Here the colts are pampered but well trained and if one is off his feed it becomes a matter of moment to the entire community. Neighbors rally around with offers to sit up with the youngster or do other chores while the hostlers rally all available remedies.

Two owners of good stables are not trained horsemen, had no previous relations with strains and breeds but made their fortunes in the automobile business. Charles S. Howard of San Francisco, the owner of Seabiscuit, had no connection with any stable until two years ago. The horse family meant nothing to him, other than a bowing acquaintance with the



Photographs by Carroll and W. P. Woodcock

When the winner comes up at the three quarters, he probably will be oblivious to the new grandstand which will seat ten thousand more devotees, but the ten thousand will be there and likely a second ten thousand standing close to the fence to catch his colors as he whizzes by. The new addition will also provide additional betting facilities to the relief of those who watch the odds to the last parade. Under the direction of Tommy Tomson, landscape architect, the planting has been greatly augmented and each year will see it more luxurious so that Santa Anita is due to become a floral paradise.

polo ponies his sons rode. He bought his first horses in Saratoga but kept his stable to a modest size. When his horse, Coramine, developed into a stake winner he decided he wanted a handicap winner also and secured Seabiscuit, thereby earning more than a hundred thousand dollars in purses. The horses of Dixiana stable, owned by Charles T. Fisher of automobile fame, come from Lexington, Ky., and among the eighteen at Santa Anita are several entries for the big Handicap to be run February 22, the George Washington Birthday holiday. Lawrence Barker devoted years to directing attention to the furnishings of the American home, but now his principal interest is in the red and gold silks of his stable. The silks flash on the backs of imported Chilean horses of which he has great hopes. He inspects the try-outs in person in the early mornings, abetted by Mrs. Barker who superintends the planting of the calendars in the proper shades along the stable lanes.

With each season new members of the movie colony enter the game. In the very

beginning the interest and loyalty of Hal Roach helped to make Santa Anita possible. Joe E. Brown was among the first to enter the field seriously and his Argentine horse, Casabelito, is to be reckoned with this season, having recently won the Yerba Buena Handicap at Tanforan. Al Jolson and his wife, Ruby Keeler, own horses and rarely miss one day of the meet. William Goetz, vice president of 20th Century-Fox, is the owner of Enchanted and Count Edward. Can't Wait, a touted winner, is the property of Myron Selznick, and if David O. Selznick was not so busy preparing to film "Gone With the Wind" he probably could be induced to enter a colt under that cognomen. Imported Irish runners carry the silks of Raoul Walsh, cinema director.

The real gratitude of the attending crowds should go to the less known youngsters, to the great mass of the horses that make up the everyday cards, rather than to the few that attain handicap honors. They are privates in the great army of runners, they make it possible for the great horses to have the oppor-

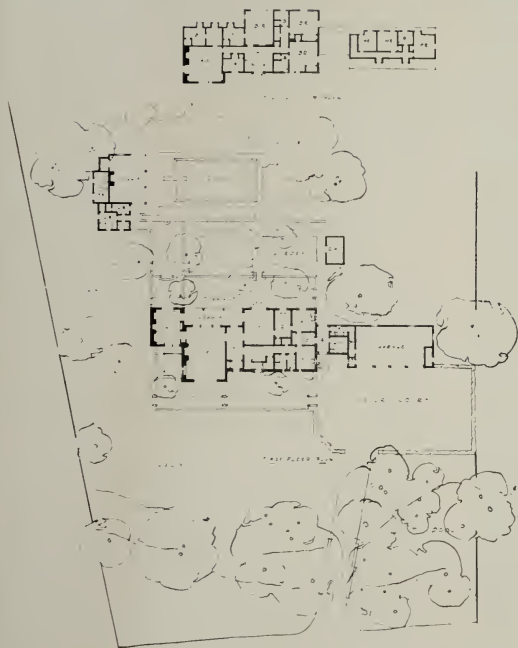
tunity to show their mettle.

The social aspects of the meeting increase with each season. There are always luncheons preceding the races, buffet service at the clubhouse and on the terrace is the rule all during the day, while dinners, formal and informal, mark the weeks. The traditional function is the Santa Anita Handicap Ball, given by the Turf Club members for the visiting out-of-state horsemen on the evening of the big race for the presentation of purses, and is held at the Ambassador hotel, Los Angeles. Early in the season the Post and Paddock dinner and ball is held at the Huntington Hotel, Pasadena.

Superlatives so frequently rule in California that it is quite in order that at Santa Anita the great handicap should again be announced as the world's richest race and thus fittingly close the 56 days of racing. The Santa Anita racing season opens December 25 and closes March 12. The Santa Anita Handicap, \$100,000, is run March 5. The \$50,000 added Santa Anita Derby marks Washington's Birthday, February 22.



Photographs by Fred Dapprich



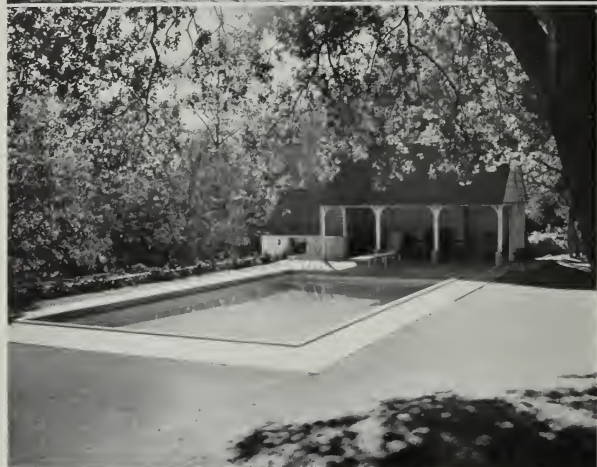
THE RESIDENCE OF
MR. AND MRS. ROBERT PRINGLE
Bel Air, California

H. ROY KELLEY
Architect

KATHERINE BASHFORD AND FRED BARLOW
Landscape Architects

SIMANK-SEARCY
Interior Decorators

Situated on a large estate in Bel-Air this spacious, comfortable home affords many facilities for a pleasant enjoyable life within its own confines. The exterior of concrete masonry has been painted an off-white including the casements and trim. The front door, however, gives a royal welcome in cobalt blue.



The entrance hall runs through to the loggia which is furnished in browns, yellows and coral with accents of blue. The attractively modern bamboo furniture is upholstered in tweeds and rough-textured materials. Even the flowers of white and yellow must be of the proper shades. The sheltered loggia opens onto the lovely terrace paved with brick and surrounded by low masonry walls painted white. The terrace in turn flows into a beautiful garden beyond which are the swimming pool and bath house. The dressing rooms and the furniture around the pool are white and bluegreen. Sail cloth is very appropriately in evidence.

In the recreation room—designated for men—sturdy, comfortable furniture and masculine colors of cream, brown and vermillion have been employed. The walls are whitewashed, the early American furniture is oak—the rug a mixture of brown and beige wool. The broad beam across the fireplace simulates wood and is decorated with a row of useful brown luster mugs—maybe they are used for good old-fashioned cider. Equipped with game tables the room offers an excellent hideaway for sunny as well as rainy days.



In the living room the wooden ceiling has been painted but rubbed to show the grain of the wood. The paneled walls are off-white, the rug a heavy-textured beige and the drapes a bluegreen chintz with deeper bluegreen and cream roses with touches of mahogany color. The same material is used to cover the love seat. The large sofa is upholstered in a handloomed homespun of shaded bluegreens. Accenting colors in the room are oxblood and yellow. The sconces are of hammered brass, the fireplace appointments are of aged brass, and the little clock in its sunburst frame of pine tells the time of day.

In the library is another hospitable fireplace over which hangs an old painting by Winter. The rug is the same textured beige, the walls are off-white, the sofa covered in a faded blue, beige and red linen. The rest of the furniture is covered in homespuns and ivory leather. The lamps have shades of rough linen bound in old red. The drapes are unlined wool with a heavy wool fringe in old blue and red. The globe invites study, but the books look undisturbed.

Upstairs in the master bedroom is a cozy corner by the fire. A comfortable sofa and large roomy chair are covered with a chintz of blue, green, yellow and beige on a white background. The rug is a pale beige, the bedspread cream-colored raw silk, the woodwork is painted an off-white and the wallpaper is green and white in an unobtrusive pattern which does not conflict with the chintz. The curtains of net are bound in green and the cornices are a solid bluegreen. Accessories are early American crystal and milk glass with small touches of cherry red as accents.



THE RESIDENCE OF
MR. AND MRS. EDGAR O'BRIEN

Atherton, California

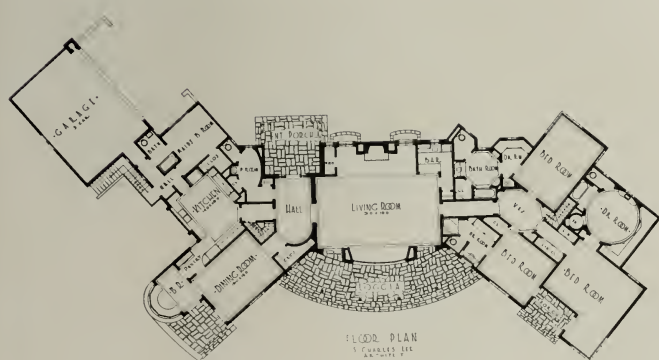
MARIO CORBETT, ARCHITECT
THOMAS D. CHURCH, LANDSCAPE ARCHITECT

A California-Monterey house that has been modernized with corner windows and low horizontal lines and is constructed of 20" wide grooved redwood siding over heavy insulating building paper, which in turn is over heavy wood sheathing. The roof is of shakes. Colors are oyster-white with mustard-yellow blinds. Built on a two-acre plot on a hillside, the garage is in the basement, the service yard in the rear and badminton courts are on the side. The view of the Santa Clara valley is magnificent and the large windows in the living room are oriented to catch this view, while lawn, flowers and tall eucalyptus trees make the local setting most attractive.





Photographs by Stuart O'Brien



THE RESIDENCE OF
MR. AND MRS. OSCAR OLDKNOW

Bel-Air, California

S. CHARLES LEE
Architect

HAZEL HARTMAN
Interior Decorator

BENJAMIN PURDY
Landscape Architect





The living room in the home of Mr. and Mrs. Oldknow is truly a room for living. In front of the large stone fireplace are comfortable couches upholstered in a brown chintz with yellow and green flowers and mauve colored grapes. The tables in back of the couches are curved to fit. The walls are of pickled pine and grass cloth; the drapes a hand-looped material in stripes of bright yellow—the same material is used on the seats of the two Chinese Chippendale chairs. The hand-tufted rugs are light brown. In the far corner the bridge set is of bleached mahogany with seats of brown leather. The door is of bleached mahogany with a panel which, when the panel is raised, looks out and can offer consolation to the dummy.



The dining room is dignified and modern in tones of gray and cherry. The hand-tufted rug is gray, the wallpaper is gray with a cherry dado and cherry reliefs. The draperies of hand-painted linen are cherry with white design. The table of fruitwood has an ebony top and base. The four fruitwood chairs are upholstered in gray and cherry stripes; four more chairs are of ebony upholstered in gray leather. The chandelier has crystal blobs—and the flops we presume are red.

In Mrs. Oldknow's bedroom, the walls are cream colored, the rug a French blue, the drapes blue, yellow and burgundy on a cream background with a valance of pleated blue taffeta. The bedspread is of beige velvet and with French porcelain accessories completes the sophistication of milady's boudoir.





THE HOME OF
MR. AND MRS. CEDRIC GIBBONS

Santa Monica, California

Designed by Cedric Gibbons
for his charming wife

DOLORES DEL RIO



On the left Mrs. Gibbons and her schnauzer, Faultless of Blighty, in a faultless pose on the terrace of their home. The severity of straight lines and cold glass is relieved by the luxuriant growth of trees and shrubs.

Looking into the dining room, the floor is black lacquer, the walls putty-colored. The railing on the very modern stairway is of chromium rubbed down to a soft satin finish. The living room in the home of this exotic star is done in dull Chinese red and putty colors with a floor of black lacquer. The walls are lined with cabinets and cases filled with portfolios and books. On the gray carpet lies a zebra skin—presented by Gary Cooper—who shot the animal on one of his hunting trips in Africa. The deep divans and pillows are covered with finely woven corduroy of putty color.

The dining room, opening off of the living room, has the same putty-colored walls with rug of a slightly deeper shade. The table was made expressly for this room and is of adzed crystal two inches thick on broad pedestals of natural wood. The chairs are also of natural wood and upholstered in colored silk. The hangings are of gold-colored duvetyn. On either side of the room are modern built-in buffets with large mirrors.



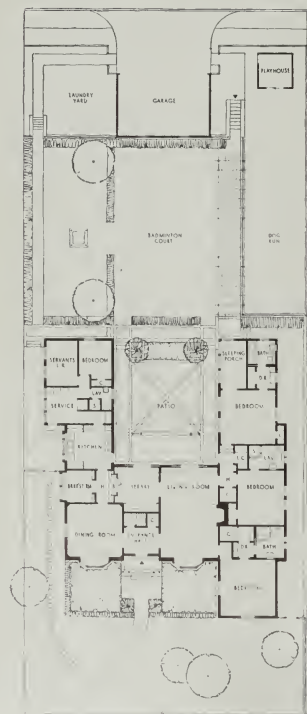


Photographs by Miles Berne

THE RESIDENCE OF
CAPTAIN AND MRS. PAUL WING

Beverly Hills, California

EUGENE WESTON, JR., A. I. A.
Architect



Rose trees line the walk to this cream colored house with its green shingle roof, and this fine hospitable door will swing wide and often during the Christmas holidays when Captain and Mrs. Wing welcome their guests as well as the guests of their two daughters, Pat and Toby. The patio is protected on three sides and provides a real outdoor room for reading, visiting or a setting-up game of ping pong. If more energetic exercise is wanted, the badminton court is just beyond. Note how the garage and pergola increase the privacy of the backyard. The elongated dog run is needed to accommodate Miss Toby's great dane.





The interior of the house is livable and refreshing. In the dining room the walls are covered with an effective paper in green, white and silver. The living room is finished in blues and tans. In the library which is paneled in western red cedar waxed and polished to the color of walnut, the fourth picture on the top row is of the girls, Toby, the blonde, and Pat, the brunette. Miss Toby's room is done in dubonnet, deep blue and white, while Miss Pat's room is in bamboo and grass cloth with red lacquer lighting fixtures. The master bedroom is papered in a Scotch plaid of soft neutral tones, the same paper being carried into the bath and lacquered where the tan of the tile and the green of the fixtures pick up the same tones in the paper.





ROBINSON JEFFERS' NEW BOOK

By MIRA MACLAY

A photographic study of Robinson Jeffers by Edward Weston

AN architect reading "Such Counsels You Gave to Me," the title poem of Robinson Jeffers' new book published by Random House, would at once be impressed with its structural likeness to modern building. The poem is as "functional" as today's home, or skyscraper. It is as tightly and as soundly built. There is no waste space, no over-ornamentation, no irrelevancy, but clear-cut lines, beauty of proportion and well executed detail. It is honestly built.

Like Frank Lloyd Wright, Jeffers has used native materials—the still primitive coast country to the south of Carmel, its folklore and people—plus the newest biological science which a boy, country-bred but city trained, brings back with him from the University of California.

"Such Counsels You Gave to Me" is permeated with beauty. To my thinking Keats' "The Eve of St. Agnes" is not more beauty-saturated. The enormous beauty of Jeffers' poetry has been less commented upon than his fierce drive and never-flagging vigor. Nevertheless the beauty is there. A rare tenderness, too, and a swift sympathy with all suffering.

"It is bitter earnestness that makes beauty" Jeffers stated in an earlier poem. This noble beauty distinguishes all Jeffers' work. The present poem, more than some of his others, has sensuous beauty—the music that cannot be divorced from poetry; beauty of word-handling and figures of speech; at times, a faint fragrance; and color loveliness. At the outset of this narrative, Jeffers sets his color scheme as a painter his palette, and he sticks to his scheme with the fine feeling of an in-

terior decorator who knows his art. Amber that fades to ivory; crimson that flashes to scarlet and pales to rose, blue, and white—these are the dominant colors announced on the very first page. Here is the passage:

... Behind him

In the magnificent after-glow of a November sundown

The two brightest planets clung close together, like brilliant condensations of the amber light

Above the crimson. The sky overhead was still blue, and pale. The young man was perfectly alone

On the white-grassed hill under the sky.

Note the tightness of construction. Out of the bounteous beauty of the late fall sunset, Jeffers has selected only what serves his purpose best. Further the picture has symbolic value. The "two brightest planets" symbolize a mother and son of the narrative; the white grass, their spent minds.

It almost goes without saying that Jeffers' swift, hard impact, his phrases that cut like flying particles of steel, his vigor of attack are not lacking in this tragedy of tortured minds and twisted relationships. But there is more quietness than in some of his other long poems. At least I felt less than usual like a piece of seaweed a storm had pounded on rocks when I finished the reading of the new poem. The situations leap less fiercely out of control. Yet the drive is there, inevitable and irresistible as an on-coming tide.

As principal characters, "Such Counsels You Gave to Me" presents a triangle—father, mother and son, the latter a youth of about

twenty. Howren, the father, is a rich cattleman whose holdings, vaster than the dominion of many a feudal lord, lie across the hill from an off-gorge of Mal Paso Canyon. Howren is the swine type of man—strong, coarse-fibred, with the pale blue eyes of a domestic swine, hair like a pig's in color and texture, and "exactly the I Q of a wild hog." He symbolizes gross materialism, crushing down destructively on finer forms of life. In his death, from drinking cyanide of potassium, Jeffers compares Howren to the downfall of a great state:

... his muscles

Without direction, jerking by themselves, even to breathe

Was nearly too difficult now, and his grim face

Grew blueish, yet he stood. Like a compact and powerfully organized state in the agony

Of insurrection, when strikes have blocked life-essential services, and thirst and darkness are in the houses.

Leaders lose contact with their people, in the night of the streets under dead street-lamps, undirected rioters,

Convulsed muscles of the great body of the state fight their own friends and build Barricades against their own faction; red tongues of random fire stream up to the sky,

The armored cars fall into traps and spit random deaths; still the nation stands.

The mother, Barbara Howren, still young, "beautiful, strange and pale" is one of Jeffers'

(Continued on Page 38)

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

CHRISTMAS is a day when what of the world is real and what is fancy becomes even more entwined and the border fades. A Christmas candle may light what once was dark. Scrooge's heart was changed by the alchemy of Christmas magic from steel to gold. The oddest of scenes may happen—Scrooge a guest at the Cratchit's Christmas table.

It becomes not wild to picture then that among the holiday reunions of family and friends the characters of current and past books have gathered at a great Christmas table somewhere—and have forgotten the cares, the entanglements, and the complex circumstances with which, until the concluding chapter, they have been surrounded by the gods which created them.

Like Scrooge therefore, may we wander out on Christmas night and be guided by a cheery light at the window to where, with heaven's music—laughter and happy conversation—the people of our books have stepped away, leaving blank pages until tomorrow, and staged a Christmas feast of their own, together with their creators—something of a father and son banquet.

Toastmaster at the table there is Andrew Jackson, strode out of the biography by Marquis James. He rises to offer a toast, and with a leonine shake of his white mane, he pledges to the Union—"it must and shall be preserved!"

"But not the turkey!" eagerly adds Richard Abbe, one of the Abbe youngsters—writers of the new book, "Of All Places."

Jackson thereupon proceeds to carve up the turkey and portion the sections. But to the dismay of some of the guests he makes no inquiries as to preferences—legs, wings, white or dark meat. Justice Story, from the United States Supreme Court of Jackson's administration, a character of the James biography, becomes especially aroused by this arbitrary division of the turkey. "Though we live under the form of a republic," he gets up to say, "we are in fact under the absolute rule of a single man."

There were murmurs of approval. Walter Lippmann, spokesman of the current book, "The Good Society," rose to declare that democracy was imperiled once the people lost the desire or the power to protest against getting the neck.

At this, Henry Clay, from the latest biography by Glyndon G. Van Deusen, set down a mint julep, quietly stepped to his feet and, with a benign conciliatory tone, began, "Ladies and gentlemen. I framed the Compromise of 1820 which postponed the Civil War almost a half century. It is barely possible that I may be able to effect a compromise on the division of this bird here. President Jackson, if you will please suspend executive

action for the moment, I shall see what can be done. Now, Justice Story, you raised the issue—which do you wish—a drumstick or a wing, white or dark meat?"

Justice Story replied that it actually did not make much difference, but that Jackson's procedure merely seemed an unconstitutional assumption of authority.

While Jackson fumed, Clay went on—"Are there any preferences then?" A well known voice came from the other end of the table—"This is Woolcott speaking—"

There was a hush, a respectful silence—like people at church, listening to some gossip, or convened about a radio. A chubby, spectacled fellow was standing. "Now when I wrote my new book, 'Woolcott's Second Reader,'" he recalled leisurely, "I picked out what was my own favored reading. I have some certain preferences in literature and tobacco. I confess, but in turkey, politics or religion, the left wing or the right wing is either acceptable to me. Life, after all, is like this roast turkey we are quibbling about. In our fretful scramble to get what we think are the legs or the wings we forget the cranberry sauce, the marmalade, and the spicy relishes with which the roast turkey is embellished. Personally, instead of a leg to get me somewhere on earth or a wing to guarantee my passage to heaven, I'll have an extra serving of cranberry sauce"—and Woolcott sat down.

"It's as I just said in 'The Rest of My Life,'" remarked Carolyn Wells. "I've long wanted to do a book on the Deeper Issues of life. But I don't know what they are and I can't find out. I agree with Aleck—they may not be the wings or the legs, but perhaps the sauce and the sweets."

"Yes," Christopher Morley was moved to supplement. "Now look at that Christmas tree, lighted and decorated—it warms my heart. I like that part of life—the twinkling lights, the bright ornaments, the tinsel—without it this room would be dark."

The argument about the turkey was switching to talk of life. Old Hickory, taking advantage of the preoccupation with more intellectual matters, carved the turkey without discrimination and passed the plates without querying. The company ate absently, more concerned now with their philosophic and sentimental reflections.

"By the way," Morley suddenly continued, as he picked up a book from the table. "I have a copy here of my new editing of Bartlett's 'Familiar Quotations,' and I see here among us some of the people from whom I've quoted. Let's hear from some acknowledged authorities and professionals on this subject of Life. Shakespeare, over there, what did you say about it?"

A rather bald gentleman with an auburn goatee stood up. "Well, I guess I said quite

a few things about it in my time—'a walking shadow,' you know, 'a brief candle'—'a 'ale told by an idiot'—"

"Full of funny sounds and phooey," confirmed Hyman Kaplan, seated next to the playwright.

"A brief candle—" interrupted Morley. "Quite a few of you fellows have said the same thing in other words, have you not?"

There was an excited buzz of responses.

"One at a time," Morley ordered. "Bill Henley, what did you say?"

"I said 'Life is a smoke that curls,'" replied Henley, with some pardonable pride at the comparison he had coined.

As soon as Henley sat down, Bayard Taylor sprang up. "Our life is scarce the twinkle of a star," he recited.

"Very good, indeed," approved Morley.

A man with a beard like Charles Evans Hughes was next.

"Tell me not in mournful numbers," he chanted solemnly, "life is but an empty dream."

A turbaned feaster, with a jug of wine in one hand, took the floor. "Life is 'but a Tent,'" he sighed, "where man 'takes his one day's rest.'"

William Shakespeare was beginning to get restless. Finally he raised his hand and was recognized again by Morley. He quickly arose. "I didn't get half enough time to recite all I said about life," he protested, with a note of some petulance. "I think I made up more good quotations on the subject than anyone else here."

Morley seemed willing that he go on.

"Life is as tedious as a twice-told tale, vexing the dull ear of a drowsy man. Remember that one? And 'all the world's a stage'—"

At that a medieval monk stood up. It was Erasmus. "I said that long before you did," he sputtered, turning toward Shakespeare. "So likewise all this life of martall men," I said, "what is it but a certain kynde of stage plaie?"

"Here, here," Morley broke in. "Let's not have any quarreling on Christmas Day!" "No, no!" everyone agreed, as at a political rally.

"Johnny Whittier, you composed a verse about the subject. Let's hear yours," continued Morley—"and close the discussion with that."

John Greenleaf Whittier prevailed upon to recite what he once wrote—

"Our lives are albums written through,
With good or ill, with false or true,
And as the blessed angels turn

The pages of our years.

God grant they read the good with smiles,

And blot the ill with tears!"

"Maybe that expresses the spirit of Christmas about as well as anything," Morley added. A thoughtful silence fell over the gathering until broken by a bright-eyed little chap seated beside Charles Dickens—"God bless us, everyone," said Tiny Tim.



THREE FESTIVE ARRANGEMENTS

By J. W. ROBINSON COMPANY
In Los Angeles



Photographs by Dick Whittington

A formal tea table starts out with a beautiful Italian cloth of Venice lace. The tea set is of silver, the china Royal Doulton in rose and turquoise. The centerpiece is a mirror with Lalique bowl and birds and flowers of pink roses and blue delphinium.



Winter is always the opera season and what could be a more fitting prologue than a dinner table introducing the opera to be enjoyed that evening. Here is Pagliacci holding up the leading lady in his arms, while two minor dancers bid for attention at each end of the table. The cloth is Italian, the service Royal Doulton bone china. The three piece mirror with crystal ball, crystal candlesticks and henna colored candles complete the festive occasion.

If you are spending the holidays away from town, a South Seas table may fit in with its informality and possibilities for the unusual. A background of bamboo and palm trees and a fishnet canopy with star fish and sea weed caught in it. Floral leis of small yellow mums, sand, shells and primitive looking war clubs. The china is Mason's old ivory with amethyst, green, yellow, a deep blue and flame colors in it. The knives and forks have yellow handles, the glass is blue.

COOL GROWING ORCHIDS

By CYRIL WARREN

Orchids by themselves are lovely, but when they grace the shoulder of a charming star like Glenda Farrell, they gain in loveliness.



THERE have been numerous inquiries for information as to the feasibility of growing orchids in the average garden. First, it must be realized that orchids are found in different habitats, some in Greenland and some on the equator. It is therefore necessary for us to find the types which are most suitable for culture under conditions existing in your garden and mine.

There are three orchids which may be easily grown if we are willing to devote a certain space to the erection of a lath house. This lath house should be made with supports and rafters of two-by-fours with 2" laths nailed $\frac{3}{8}$ of an inch apart over the whole area. It will also be necessary to have the roof and sides covered with rolling waterproofed canvas covers so that in very heavy rains the excessive moisture may be kept from the plants by letting down the shades. In the very hot dry weather, the plants may be shaded and a sprinkler head mounted in such a position that all the canvas can be wet from the outside, inducing a temperature with a moisture content greater than that existing outside on a hot day.

In the lath house benches should be erected at a height of three feet from the ground, made with two-by-four uprights and rough wood planking on which should be placed either coke or coarse gravel for the purpose of retaining moisture content around the pots in which the orchids are growing.

The first of these orchids is *Coelogyne cristata*, the natural habitat being in northern India at quite a high altitude. It grows in a semi-terrestrial soil. By terrestrial, I mean a soil of loam and peat mixed with sand in equal proportions. This *Coelogyne* produces one of the finest white sprays known in the orchid family at Christmas time and is a subject which will stand more abuse from lack of water or too much water than any other

plant which is cultivated for its flower.

There is one rule which should be followed when there are any new growths in the plant and that is the soil should never under any circumstances be allowed to become parched dry. The best method of testing is by feeling the weight of the plant by "hefting" it in the hand. When it is wet it is heavy and when ready for water, the weight will be considerably decreased.

This orchid will stand heavy watering and syringing, similar to that given to an ordinary plant in the garden. It will stand as high a temperature as 75 to 80 degrees and as low as 40 degrees.

When planting this *Coelogyne* in its potting material, it is necessary to turn the growths to the inside of the pot and see that the potting material is rammed down so that it is very firm. The bottom half of the pot should be filled with broken pots or crock to act as drainage. There is one old saying with regard to the growing of *Coelogyne cristata*—the roots want to be cool and the foliage warm.

The next plant for consideration is *Cymbidium Lowianum*. This particular type of orchid should be grown in the warmest end of the lath house. They are amongst the most decorative of orchids when in bloom, also being very attractive for their graceful foliage when not in flower. The natural habitat is northern Burma. It produces long spikes of light yellow flowers, there often being as many as thirty flowers on one spike. The flowers are the longest lasting of any known cut flower. Florists have proven that they will last for a full month and sometimes up to seven weeks after cutting.

The watering conditions are the same as given for *Coelogyne cristata*, but when the flower spikes show, no water must be allowed to touch the buds. It is a good idea when the

flower spikes are developing their buds to wrap a piece of dry cotton around the base to prevent slugs and snails from feeding on these highly delectable morsels.

The third on our list is the *Odontoglossum Crispum*. This is a spray orchid of the highest type with white flowers. In European countries imported plants of rare varieties have fetched the highest prices ever paid for any growing plant, running up into the thousands of dollars per plant. It is easy now, however, for anyone who is interested to obtain seedlings at a very nominal cost.

A plant will give you one spike a year with anything up to thirty flowers. These flowers last from fourteen to twenty-one days after being cut and will stand considerable rough usage from bruising and shaking.

The *Odontoglossum* must be grown in the coolest part of the lath house. It is an epiphyte which has its natural habitat in the Peruvian Andes, practically on the snow line, growing in the shade of the forests at an atmosphere which is continually at saturation point. The plants never at any time in their season of growth dry out. Therefore, under lath house cultivation, it is necessary that the plants be potted in a composition of sphagnum moss and osmunda fern root with one-half the pot full of broken crock to insure drainage throughout the potting material.

These plants can not stand the heavy syringing which the preceding two can. The overhead spray must be entirely atmospheric and should be done in the early morning, at midday and in the evening. Do not keep the plants in a super-saturated condition, but be careful that they do not shrivel from want of moisture at the roots. No sun must be allowed to enter the compartment where they are being grown. Slugs and snails must be guarded against at all times as the soft, succulent growths are ready bait for them.

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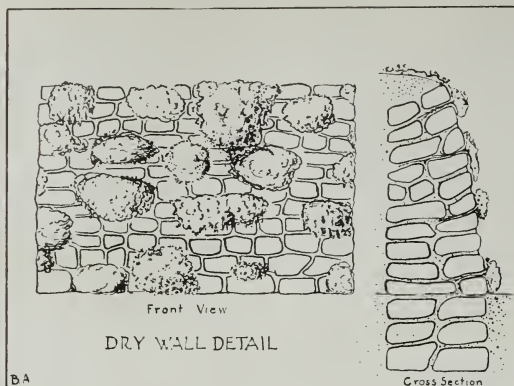
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THE INSULATION OF THE AGES



DRY WALLS

By BERNICE ASHDOWN

WHEN it is advisable to construct a garden on more than one level, the problem of retaining walls can often be solved by building dry walls. Besides being less expensive than other types, they offer greater possibilities in planting treatment and often fit better into the character of the garden than the more formal and architectural types.

Dry walls are constructed of either quarried or field stone with the crevices well filled with rich garden loam, making it possible for plants to grow between the rocks. The construction is simple, and if properly done, very durable. The foundations of all dry walls should extend at least two feet below the surface of the ground, with the large stones placed at the base. The face of the wall should slant back two or three inches to the foot and all stones incline in a backward and downward direction. The thickness of the wall may vary, depending upon the slant, soil and type of stone used. A loose, sandy soil is of course much more difficult to work with than a hard clay soil. In most cases a foundation having a thickness equal to one-half its height is sufficient. The thickness at the top need not be more than one-third its height.

It is important when one wishes to raise plants between the stones, to provide generous pockets of soil which will continue back and contact the soil behind the wall, allowing the roots of the plants ample room to grow and spread. All the pockets and crevices around the rocks should be carefully filled with soil during the course of construction, being sure not to leave any air spaces.

The planting will depend entirely upon the size and location of the wall. If it has a northern exposure, many of the Alpines may be used successfully, while a southern exposure offers wide possibilities for sun-loving plants. If the wall is less than two and one-half feet in height only the smaller varieties of plants should be used, as the larger types give it an overgrown, overcrowded appearance. As in all other types of rock garden planting, the plants should be massed irregularly rather than scattered promiscuously or planted in formal lines.

The following is a list of plants especially suitable for planting in dry walls:

Wood Anemone (*Anemone nemorosa* Robinsoniana)

A plant especially suitable for rock work. It blooms in spring with solitary blue flowers above attractive foliage. It needs rich, well drained soil and semi-shade. Grows 6 inches to 1 foot high.



Belle Romana (light pink—crimson striped)

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Alpine Rock Cress (*Arabis alpina*)

An excellent rock plant growing six inches high and having small white blossoms in April. Prefers semi-shade.

Alpine Thrift (*Armeria alpina*)

Grows 5 to 10 inches high, has needle-like, evergreen foliage and deep pink clusters of blossoms. It does well in any good soil and blooms in the spring.

Dwarf White Columbine (*Aquilegia flabellata nana-alba*)

Dainty and effective, growing 9 to 12 inches high and bearing numerous white, short-stemmed flowers in June. It needs light soil and sun.

White Turban Bellflower (*Campanula Carpatia turbinata alba*)

Grows 6 to 12 inches high, having gray-green leaves and white, bell-like flowers. It requires a rich, well drained loam and sun.

Garland flower (*Daphne Cneorum*)

An attractive trailing evergreen shrub bearing clusters of dark pink, fragrant blossoms in spring and summer. It should have a semi-shady position in light, well drained soil. It grows from 8 to 12 inches high. It is very effective when planted at the top of the wall where it can trail down over the rocks.

Evergreen Whitlow grass (*Draba Aizoon*)

A small dainty plant blooming in May with myriads of small yellow blossoms. It does well in any well drained soil.

Cerastium Gypsophila (*Gypsophila Cerastium*)

A creeping plant having downy, grayish leaves and large, red-veined blossoms which come in June or July. It needs light, well drained soil and a sunny location.

Coral Bells (*Heuchera sanguinea*)

A graceful plant having pale leaves and panicles of crimson red flowers which bloom from late spring to September. They grow from 1 to 1½ feet high and do well in any good garden soil.

White moss pink (*Phlox subulata alba*)

A creeping, moss-like rock plant which blooms in April and May with white, star-like flowers. Grows about 6 inches high and does well in any light, dry soil and plenty of sun.

Moss Pixie (*Pyxidanthra barbulata*)

A low, dense evergreen plant with creeping habit. Its flowers are white with a touch of pink on the buds. The soil should be sandy loam enriched with leaf-mold. Prefers shade or semi-shade.

Dwarf Jacob's ladder (*Polemonium humile*)

Bears bell-shaped, blue flowers in June and July. It requires a rich, well drained soil and shade or semi-shade. About 6 inches high.

Rock Soapwort (*Saponaria ocyoides*)

A trailing plant of unusual merit. It is especially suitable for rock work. It grows 6 to 9 inches high and bears pinkish lavender flowers from late April until August. It does best in a sunny situation.

Stonecrop (*Sedum acre*)

A low, creeping plant 3 inches high which bears small, yellow flowers in late spring. Prefers poor soil and sun.

Autumn Catchfly (*Silene Schaffa*)

A decorative plant having clusters of blossoms above dense foliage. It grows about 6 inches high and blooms from late May until September. It prefers a well drained, open soil and a sunny location.

Scalloped Speedwell (*Veronica pectinata*)

Blooms in May and June with attractive blue flowers. It is a creeping plant and does well in any dry, shady situation.

Creeping Speedwell (*Veronica repens*)

A prostrate, creeping plant having glossy leaves and bearing blue lavender flowers in early summer. It prefers a moist soil and sunny location.

Rock Speedwell (*Veronica rupestris fruticulosa*)

Has thick attractive foliage above which are borne racemes of bluish flowers in late spring. It is a trailing plant requiring sun and well drained soil.

A NACIMIENTO AT PADUA HILLS

(Continued from Page 11)

mouth of Hell on the opposite side. The shepherds are still costumed in shepherd and shepherdess costumes of Europe of the time of the conquest. In a play that lasts three days some comedy relief is necessary. It was often added by the introduction of monkeys and devils and an old hermit monk, all of whom have cavorted in their time at Padua Hills.

Since 1934 we have been giving each year a little play in English written by Agnes E. Peterson of Pasadena, because it seems to us better than anything else we know to give our audiences (who, of course, do not understand Spanish) the meaning and feeling of these Mexican folk customs.

Started by the Church these Christmas customs were so taken to the hearts of the child-loving Indian and Mexican people and so domesticated that they seem a very warm and human folk expression universal in its appeal. The climax of each Christmas came at midnight. At a given signal all gathered to kneel at prayer. Then it was discovered that the Holy Child had been born. He was taken from his bed in the straw by his god mother and was dressed in the little clothes hanging ready for him on the miniature clothes line by the manger and then carried about the room for everyone to kiss. More people than one have had a lump in their throats as the players at Padua walk backward down the aisle away from the manger singing the beautiful farewell to the Child—hoping he will live well and happy until they see him again another year.

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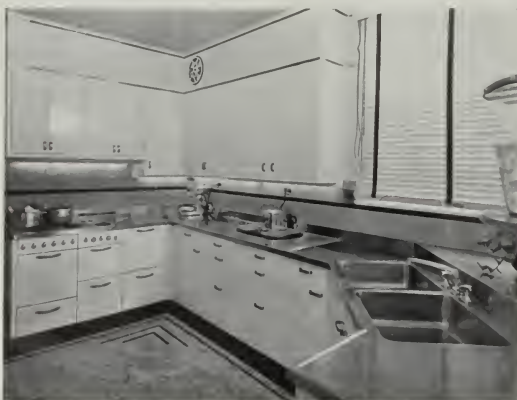
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1 qt. oysters; 1 qt. liquid (stock and water) 3 tablespoons butter, $\frac{3}{4}$ tablespoons flour, salt, paprika, celery salt to taste, 1 cup cream. Clean, chop and parboil the oysters; strain and add to the liquor enough water to make one quart of liquid. Brown the butter, add flour and gradually pour in the oyster liquor, stirring constantly. Let simmer for $\frac{1}{2}$ hour. Season with salt, paprika and celery salt, and just before serving add the cream.

And end up with another old-timer called

Lalla Rookh

6 eggs, 1 cup sugar, 3 glasses of double cream, 1 teaspoon of gelatine, 2 wine glasses brandy, 1 wine glass Jamaica rum. Dissolve gelatine in 2 tablespoons of cold water. Beat the yolks of the eggs, add the sugar and beat for a few minutes. Beat the cream and add to it the stiffly-beaten whites of the eggs. Pour in the yolks slowly, beating all the time. In the same manner, add the gelatine; put into the freezer and when half frozen, add the brandy and the rum. Finish freezing. This quantity should fill 12 punch glasses.

Simple and sweet are

Three of a Kind

3 bananas, juice of 3 oranges, juice of 3 lemons, 3 cups of sugar, 3 cups of water and 1 sherry glass of sherry. Mash bananas in a bowl, add juice of oranges and lemons; stir in the sugar, add the water and freeze; when half frozen, add the sherry.

The Red Coats have their puddings, but for the Blue Coats we have

Yankee Plum Pudding

$\frac{1}{4}$ cup butter, $\frac{1}{2}$ cup molasses, 1

cup raisins and currants mixed, $\frac{1}{2}$ cups flour, $\frac{1}{2}$ teaspoon soda, 1 teaspoon cinnamon, $\frac{1}{2}$ teaspoon ground cloves, 1 cup sweet milk. Mix all the ingredients together. Scald the bag or mould before putting in the pudding. Put into a kettle of boiling water and boil $1\frac{1}{2}$ hours. Serve with hard sauce.

Hard Sauce

1 cup sugar, 2 tablespoons butter, 1 tablespoon cream, brandy to taste. Cream butter and sugar; beat until very light; add cream and let stand until stiff.

If any turkey should be left, the Kitchen Hostess of Westinghouse suggests

Ramekin of Turkey

2 cups ground turkey, 2 tablespoons fat, $\frac{1}{2}$ cup of stock, 1 cup of milk, 3 egg yolks well beaten, $\frac{1}{2}$ cup soft bread crumbs, 1 tablespoon finely chopped parsley, 1 teaspoon salt, 1 teaspoon Worcestershire sauce. Mix ingredients and put in well greased individual glass baking dishes or molds. Place in a pan of hot water and bake 30 minutes in a 350° oven. Unmold onto a platter and serve with tomato sauce. Serves 6.

Tomato Sauce

2 cups stewed or canned tomatoes, 1 tablespoon chopped onion, 1 tablespoon chopped green pepper or a dash of red pepper, 3 peppercorns, piece of bay leaf, celery leaves, $\frac{1}{2}$ teaspoon sugar, $\frac{1}{4}$ teaspoon celery salt, $\frac{1}{2}$ teaspoon salt, 3 cloves, 2 tablespoons fat, 2 tablespoons flour, 1 cup sliced mushrooms. Boil the tomatoes and seasonings together for 20 minutes and press through a sieve. Cook together the fat and flour, add gradually the hot strained tomatoes. Simmer for 10 minutes and then add the mushrooms.

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ART IN SAN FRANCISCO

(Continued from Page 7)

To enjoy a really fine realistic picture is to label oneself as a has-been in art. Representation is out, but the hills remain, and the sea booms against Lands End, and the flowers send their shafts of radiant light into the atmosphere.

The whole thing would be a joke if it were not such a curse. The monthly shows that are supposed to be shown in the De Young Galleries are judged by this inner coterie of judges, led by a person who ruins too many canvases for comfort, and they pass the pictures according to radicalism, or conservatism, but radicals are judges, and the resulting pictures are merely various phases of pink.

What could have been made into a peaceful and beautiful spot for everyone to enjoy is now a mausoleum of dead art. Under the guidance of the art directors huge murals were painted on the walls of Coit Memorial Tower, paid for by Uncle Sam, and not one of them can be seen adequately. There is some good painting in the place, if you can back through the cement walls to see it.

The last leader of the blind probably will be Cézanne, whose pictures are on show at the Veterans Building. It is an ironical thing that a neurotic blindman should set a style in painting, and now his anemic oils are to be the test-tube for future shows. I can hear them going around the gallery opening night making such inane remarks, as "Aren't his compositions satisfying?" "Don't you think the relation of dark to light is intriguing?"

I know that Dr. Heil is a good judge of pictures, but unfortunately I doubt very much if he has anything more to say about the Palace. It is possible that he can have a good show in the De Young Gallery once in a while, but the work he is doing there now along the line of applied arts is probably more valuable to the public.

We are living in an age of ugliness, and the cult of ugliness includes dictators and the dictator consciousness such as we have in our art circles in San Francisco. The public is helpless under the circumstances, and that is the reason so few original pictures are sold here. The public gets no opportunity to see fine things done by contemporary artists outside of San Francisco, unless they are myopic neurotics, such as Cézanne, or radical sceptics like Feininger.

IN DEFENSE OF DRINKING

(Continued from Page 3)

The poor fellow can travel on the liquor wagon, see everything there is to be seen and many things that are not, and get back before he loses his place in the galley. Glowing sunsets on a rainy day, azure skies in a night of storm, trailing tropical tragias in the northern wastes are but a few of the many kaleidoscopic scenes a man may enjoy on this modern sightseeing bus. En route he may learn much of botany, zoology, ethnology and pugilism for the insignificant price of a few miscellaneous black eyes. On his return he may even find that eating white bait demands all his nerve and that noodle soup is out of the question, but what of it? What price knowledge? Cheap enough, I say. Did not Socrates, Dioscorides, Diogenes and a host of others die in their search for knowledge? Yet how little they saw in comparison to our modern two-fisted drinker! Did Poe, Haggard and Wilson (not our late president, but the other one) visit in person the amazing places they wrote about? It is doubtful.

Now, drinking is natural. It is the first and only involuntary act of mankind. When a child is born it has to be slapped or pumped like a concertina to start it breathing but—you don't have to teach it how to swallow. Swallowing is the only thing, from birth to death, that we don't have to be taught. It is so natural that you can't tell anyone how to

do it and, finally, the first swallow was a *drink*. Since drinking is the first form of eating, we should let it develop unhampered or the race may forget how to swallow and slowly starve to death. We should pass laws that will encourage drinking to the end that swallowing may be done gracefully, with hardly a ripple on the throat and with no movement of the head.

These efforts to discourage seekers after knowledge by waving hand-colored anatomical charts at them are contemptible. A quondam petrified liver or an erstwhile kidney stone is a convenient place to scratch matches. So let us stop this stupid barricading of the way to true art, philosophy and science and let a man take a drink whenever he can get one. When he gets his winter potatoes all sacked and in the cellar let him start his spring drinking if he wants to. He will learn much, laugh more and forgive his debtors, which last is why I want certain persons to start in again. The other reason is that I might like to see that lavender striped chimpanzee creep under my bedroom door. I would like to know how he does it.

ROBINSON JEFFERS' NEW BOOK

(Continued from Page 30)

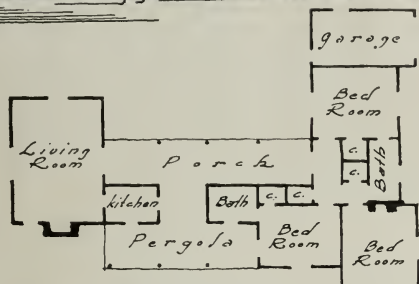
most appealingly does women. He has carved her of marble and ivory. Every line is sensitive; every feature, luminous. "She was more beautiful than he had dreamed, pale, polished ivory in warm lamplight, under blue smoke." She stood "like a tall candle under the pale flame of her hair, patient and white." At one time her voice holds a "mourning-dove pity." At another she makes it "like a cool wind in June, when flower-fragrances are still alive, but the homes of the bees are brimming with honey and the sun is still hot." The faint fragrance of a rose-leaf soap, the one luxury she has always permitted herself, clings to her hands and "stirs forgotten music in the nerves" of her son. She once loved her husband "terribly" but now fears him as a "stunned rabbit the weasel's cruel eyes" and regards his life as having "no more value than an old orange-bull's."

Mentally Mrs. Howren is unbalanced, her mind, as she describes it, "bright splinters around a blank" . . . Heredity, her father was an Adventist who went crazy, as well as what she has suffered as Howren's wife, contribute to her insanity.

Howard Howren, the son, a "neurosthenic, disesteaten boy," brilliantly gifted, arrives home at the beginning of the story broken in mind and body from overwork, overstudy and undernourishment. He has come to ask his father, for the first time since childhood days, for financial aid in order to carry on his research in bio-chemistry. "That's my work," is his plea, "to begin a bridge between broken-down rock and the virus of life. And take my word for it, they'll read when I publish."

Howard's part is adroitly augmented by the device of a phantom self, one of the "watchers" that, as country lore has it, "are often seen in this length of coast range. Forms that look human to human eyes, but are not human. They come from behind the ridges and watch." This figure is slipped into the story so casually that the reader's credulity is not over-strained, and proves as useful as Banquo's ghost in "Macbeth." Into the phantom's mouth Jeffers puts some of the great passages of the poem, perhaps the peak philosophical passage. "Why did you not complete your cycle" the watcher asks Howard, and then

. . . . You are typical; your fever
And your failure from the one fountain. You
Wanted discovery
And then refused it, desired and yet not-desired,
Loved and yet hated;
The tension of the divided mind drove you on
And brought you down; that tension the spurs and
Curb-bit
Of the present world, including its sciences.



CHRISTMAS ON THE DESERT

Although snow and a bundled up Santa Claus have come to be characteristic of Christmas time, the palmy scenery most approximately like the first Christmas day is to be found on the desert. The palms, the flowers, and the vast star-lighted sky is a picture like that which greeted the three Wise Men. Since Californians cannot have the white Christmas of the East, many of them choose to enjoy Christmas on the desert, when the verbena and other desert flowers blossom with a bright exuberance of Christmas spirit, and when even the weather man thoroughly catches the Yuletide note of goodwill. Californians who spend Christmas at a desert home have logically come to feel that Nature on the desert, more than anywhere else on earth, knows when it is Christmas—and wholeheartedly enters the spirit of the holiday. You can be making up your mind this Christmas that next Christmas will be different. In which case the above desert abode was designed by Architect Garrett Van Pelt as being suitable for that exclusive desert retreat, Rancho Mirage, which is located south of Palm Springs on the new through road to Indio.

Howren refuses help to his son and offers the boy instead thirty dollars a month as a ranch hand. Howard refuses, rushes off. The mother interferes. The youth remains, his "will cracked," and the story moves swiftly forward to its inevitable tragic climax.

The minor characters are few and except for a brown-eyed younger sister unimportant. These brown eyes revealed to Howard when he first became familiar with the Mendelian theory in high school, that the girl could not be his full sister—a very useful bit of knowledge. The Vasquey boys barely pass through the narrative, yet their slight re-appearance lends an air of reality to Jeffers' coast people.

There is a scene, superbly done, that portrays the flaying and quartering of a wild hog, and concludes with a display of "the cruel magnificence of horsemanship," Howren forcing his fear-crazed mount right up to the carcass and compelling the horse "to nose its terror." There is a picture of wild life fleeing a fire that wrings the reader's heart with pity. There are many small pictures, a phrase sometimes presenting the scene. Here is a drawing, scarcely larger than a marginal sketch, yet telling much adequately:

..... A little squadron of steers
Deployed on the saddle of the highland and stood
in line, wild, beautiful eyes,
Faces like truncated inverted triangles, against
the white lift and billow of hill and blue sky
beyond.

And then the blistering phrase: "Ripe for the butcher."

In this book Jeffers has further elaborated his theories that man "was sprouted for discovery" and that "humanity is the start of the race, the gate to break away from, the coal to kindle, the blind mask crying to be slit with eye-holes." He also used the tension of the divided mind as a motivating force, as in "The Birth of an Age" in "Solstice."

The book a slender volume, also contains twenty-two short poems, each worth many read-

ings. They are not unimportant but great in thought, beauty and significance. I'd like to quote from "The Purse-Seine," "The Wind-Struck Music," "Blind Horses," "Self Criticism in February," and all the others. Just this from "Going to Horse Flats." Note, you who say Jeffers offers "no philosophy to live by:"

..... But for each man

There is a real solution, let him turn from himself and man to love God. He is out of the trap then. He will remain

Part of the music, but will hear it as the players hear it.

He will be superior to death and fortune, unmoved by success or failure. Pity can make him weep still,

Or pain convulse him, but not to the center, and he can conquer them. . . But how could I impart this

To that old man?



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"I DIDN'T HAVE AN ARCHITECT!"



YES, but you should see his house! He's got dark halls, insufficient closet space, poor lighting, faulty room arrangement—we could go on ad infinitum—but "he wouldn't know." • He paid for a DAY and NIGHT Water Heater—he'll probably pay for the equivalent of two DAY and NIGHTS over a period of years—but he didn't get one. He just bought a water heater.

• How should he know about the patented HEAT TRAP—HEAT WAVE FLUE and other exclusive DAY and NIGHT features that would save him many dollars every year of DAY and NIGHT'S long life?

• But the point is, his architect would have known, and instead of a make shift water heater, he could have had a DAY and NIGHT, America's finest, at the same price. • An architect's reputation is his "capital." When he specifies DAY and NIGHT, he does so secure in the knowledge that there is no finer water heater made. That's one important reason why DAY and NIGHT enjoys "First Place" in the esteem of architects and the public.

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WATER HEATER COMPANY
MONROVIA, CALIFORNIA

All Merry All Happy All Light

Light up for the holiday season! Let the brightness and joyousness of your home overflow into your garden and suffuse your entire place with a spirit of warmth and cheer.

Lighted outdoor decorations are typical of the hospitable and generous spirit of California at holiday time. Share the loveliness of your house and grounds with your friends and neighbors and the world at large.

After the holidays you'll want good light for beauty and comfort the rest of the year too. And what lovelier gift could you give for Christmas than light?

So, to your home and your friends Give
Light This Year!

PACIFIC COAST ELECTRICAL BUREAU
SAN FRANCISCO CALIFORNIA LOS ANGELES
447 Sutter Street 601 West Fifth Street

TOMORROW

DEVELOPMENT AND TAXES

NOT long ago, our government enacted a capital gains tax. Under this law, capital losses may be deducted from capital gains; but if there are no capital gains, capital losses cannot be deducted from income, except for the first \$2000.00 loss. But what is a capital gain? What is the difference between a capital gain or loss and earned income? If a man buys one building and sells it after a period of ten years, his profit or loss more than likely would be considered a capital one on the part of the government. If this man bought and sold numerous buildings, the government might consider it earned income because buying and selling buildings is his business. But where does this change take place?

Suppose your earned income from other sources is \$90,000.00. If you make \$20,000.00 on the sale of your building, you pay an additional tax (in California) of about \$12,400.00. But if you lose \$20,000.00, your tax decline would be but \$1200.00. In other words, if your judgment is correct, the government will take more than half your profits; but if it's wrong, you foot nearly all the bill. Why? Well, the government feels that capital losses can only be subtracted from capital gains—but it condescendingly allows the first \$2000.00 loss to be deducted from earned income. A greater loss would not be deductible in the law's unerring eye.

But the fairness or unfairness of this tax regulation is not the point in question—it is its effect on the business man. Of course, he will not be so likely to invest when his margin of profit is reduced. In many cases, he will have to stand to make three times as much as he might lose—and that to get an even break after taxes are paid. Such prospects are not found every day.

Another aspect of the situation appears in the case of a man who wants to sell a building. If he should lose \$10,000.00 on the sale, he could only deduct \$2000.00 from his earned income. Naturally he will want to wait until he can deduct this loss from a future capital gain. Or if he has a prospective capital gain, he will wait until he can make a legal deduction. The net result is that large amounts are tied up—they do not go into construction and development. Money is held back from investments because of the high capital gains tax and the minute reduction on losses; money is inactive because it is held up waiting to find a balance between capital gains and losses.

Of course there is talk, official and unofficial, of altering the tax law so that the tax on capital gains would be nearly equivalent to what it would be if the property had appreciated each year of its life and been taxed accordingly. Some even believe that appreciation should be made each year, the property revalued and taxes paid on the additional income each year. This latter would logically seem to permit the devaluation of the property—but it is doubtful if the government would feel it its duty to give business a chance to invest and at the same time relinquish a source of income when prices are declining. This New Deal emergency legislation has become a business weight.

Yesterday's revenue producer has become Today's problem and will probably be Tomorrow's burden.

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